# NEW ENGLAND CONSERVATORY

1986-1988

B O S T O N

**New England Conservatory**

**1986–1988**

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**New England Conservatory**
**290 Huntington Avenue**
**Boston, Massachusetts 02115**
**(617) 262-1120**



New England Conservatory of Music is accredited by the New England Association of Schools and Colleges and is a Charter Member of the National Association of Schools and Colleges.


New England Conservatory of Music does not discriminate on the basis of physical handicap, age, sex, national or ethnic origin, race, color, or religion in the administration of its educational policies, admission policies, employment policies, scholarship and loan programs, or other Conservatory-sponsored activities. Chief Executive Officer Andrew J. Falender coordinates the Conservatory's efforts in complying with this policy.

## Introduction

New England Conservatory is the oldest independent school of its kind in the United States. In its one hundred and sixteen years of existence, talented musicians have enjoyed the kind of education that only a school with a continuing tradition of excellence can provide. The ideal of that tradition is a mixture of skill and artistry, of energy and patience, of passion and exactitude that combine to bring about the miraculous art of music. New England Conservatory alumni/ae are found in the principal symphony orchestras of the United States, in theater and ballet orchestras, jazz and chamber ensembles, opera companies and choral groups. Alumni/ae also serve on the faculties of conservatories, colleges, universities, private and public schools, and are prominent in the field of religious music.

New England Conservatory's faculty is its greatest resource. Members of the Boston Symphony Orchestra and other eminent artists and educators are committed to providing instruction of the highest calibre in both the undergraduate and graduate programs. The broad compass of programs ranges from majoring on a specific instrument to Music Education, Composition, Third Stream, Jazz, Music History, Early Music Performance, Conducting, Theoretical Studies and Opera. The Conservatory also offers a joint double degree program with Tufts University.

A rich and diverse experience is available to the seven hundred students at New England Conservatory who represent forty-three states and thirty-six foreign countries. A myriad of musical opportunities that include studio instruction, chamber music ensembles, orchestras, wind ensembles, choruses, jazz ensembles, electronic music and opera, keep the Conservatory buildings alive with activity from morning until night. Together, the students and faculty give more than three hundred performances in three concert halls, including Jordan Hall, one of the most acoustically perfect halls in the nation. New England Conservatory ensembles have performed around the world as well as at home with the Boston Symphony and throughout the Boston area.

Students at the Conservatory can also draw on the incomparable cultural resources of Boston. Within walking distance are Symphony Hall, the Museum of Fine Arts and the Boston Public Library. This city of diversity, of learning and innovation, offers enormous opportunity for personal, intellectual and artistic growth to students who come to study at New England Conservatory.

## A Sampling of the Outstanding Artists Who Have Studied at New England Conservatory

**Edwin Barker '76**
Principal string bassist of the Boston Symphony Orchestra.

**Herbert Blomstedt '53**
Conductor, San Francisco Symphony

**McHenry Boatwright '54**
Baritone soloist with an international reputation.

**Sarah Caldwell '46**
Artistic Director of the Opera Company of Boston, also the first woman to conduct the Metropolitan Opera.

**Mary Lou Speaker Churchill '67**
Principal second violinist of the Boston Symphony Orchestra.

**Phyllis Curtin '49**
Soprano with New York City Opera, the Metropolitan Opera and Artist-in-Residence at Tanglewood. She also serves as the Dean of the School for the Arts at Boston University.

**Jan Curtis '68**
Soprano with several major opera companies throughout the U.S.

**Justino Diaz '63**
Internationally renowned opera and concert singer.

**Harold Farberman '55**
Internationally known guest conductor.

**Luis Ferre '24**
Former governor of Puerto Rico.

**Everett Firth '52**
Principal timpanist with the Boston Symphony Orchestra.

**D'Anna Fortunato '68**
Mezzo soprano soloist building an international reputation.

**C. Paul Herfurth '16**
Publisher of instructional music books.

**Adolph Herseth '48**
Principal trumpet of the Chicago Symphony Orchestra.

**William Hibbard '63**
Composer and Director of the Center for the New Performing Arts, University of Iowa.

**Randall Hodgkinson '81**
Winner of the 1981 International Music Competition.

**Alan Hovhaness '36**
Noted composer.

**Rose Kennedy '12**
Mother of President John F. Kennedy, Senator Ted Kennedy and Senator Robert Kennedy.

**Coretta Scott King '54**
Widow of civil rights leader, Martin Luther King, Jr.

**Jean Kraft '55**
Mezzo soprano with the Metropolitan Opera.

**Louis Krasner '22**
Concert violinist; premiered Alban Berg's Violin Concerto which was written for him; premiered Schoenberg's Violin Concerto.

**Billy Jim Layton '48**
Composer of orchestral, choral and chamber music works.

**Larry Marshall '66**
1976 Tony Award nominee and Grammy Award winner for his portrayal of "Sportin' Life" in Gershwin's *Porgy and Bess*.

**Harvey Mason '71**
Noted jazz percussionist.

**Mildred Miller '48**
Former mezzo soprano with the Metropolitan Opera.

**Vaughn Monroe '35 (deceased)**
One of the foremost band leaders of his day.

**John Moriarty '52**
Artistic Director of the Central City Opera, Colorado.

**Lillian Nordica 1876 (deceased)**
In her day, she was known as "America's Greatest Diva." Soprano with the Metropolitan Opera.

**John Oliver '67**
Director of Tanglewood Festival Chorus and founder of the John Oliver Chorale.

**Christopher O'Riley '81**
Prize winner in the 1981 Van Cliburn Competition.

**James Pappoutsakis '28 (deceased)**
Renowned flutist with the Boston Symphony Orchestra; principal flutist with the Boston Pops.

**Elizabeth Parcells '74**
Coloratura soprano with Weisbaden Opera Company, Germany.

**Estelle Parsons '51**
Broadway star.

**Robert O. Pierce '57**
Director of the Peabody Institute of the Johns Hopkins University

**Jesus Maria Sanroma '39 (deceased)**
Concert pianist.

**Michel Sasson '60**
Assistant conductor at La Scala Opera House, Italy.

**Kenneth Schermerhorn '50**
Music Director of American Ballet Theater, and Music Advisor to the Nashville Symphony Orchestra.

**Lucy Shelton '68**
Soprano, twice winner of the Naumburg Competition.

**Eleanor Steber '36**
Soprano with the Metropolitan Opera.

**Cecil Taylor '51**
Noted arranger of popular music.

**Adolph Vogel '32 (deceased)**
Formerly a partner of Elkan-Vogel Music Publishers. This company has exclusive rights on the copyright of French music.

**Luise Vosgerchian '45**
Walter W. Naumberg Professor at Harvard, Chairperson of Harvard Music Department.

**Newton Wayland '66**
Conductor of the Midwest Pops and the Oakland Pops.

## Officers

Laurence Lesser, *President*
Andrew J. Falender, *Chief Executive Officer*

## Department Heads

Dean of Admissions
Robert L. Annis

Director of Alumni/ae
Amy M. Davis

Director of Audio-Visual Facilities and Director of Building Operations
Robert Rachdorf

Controller
William E. Shaut

Manager of Concert Halls
Jonathan Wulp

Dean
Peter L. Row

Dean Emeritus/Special Assistant to the President
Chester W. Williams

Director of Development
Gail Thacher

Director of Extension Division
Mark Churchill

Director of Financial Aid
Eva Bitsberger

Acting Director of Libraries
Jean Morrow

Performance Librarian
Elizabeth Burnett

Director of Placement Services
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Director of Public Affairs
Gail Mangan Eaton

Registrar

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Debbie Dion

Director of Summer School
Marguerite Daly

## Board of Trustees*

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## Board of Overseers*

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William H. Congleton
Beth Coolidge (Mrs. J. Linzee)
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Thelma Goldberg (Mrs. Ray A.)
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Ellis L. Phillips
Charlotte Rabb (Mrs. Irving W.)
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George S. Richardson
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Katie Schuller (Mrs. Frank C.)
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Suzanne Roy Sears
Martha Shapiro
Susan Shapiro (Mrs. L. Dennis)
Hugh Shepley
Christopher Smallhorn
Wm. Davies Sohier, Jr.
Michael Sonnenreich
John B. Stanbury
Fredrick J. Stare
Eleanor Steber
Campbell Steward
Sylvia Symington (Mrs. James W.)
Nathan B. Talbot
Anna M. Terry
Terrence A. Tobias
Martha Ann Verbit (Mrs. Gilbert P.)
Anne Wallace (Mrs. Monte J.)
Dorothy C. Wallace
Joan Wheeler (Mrs. Henry)

*As of December, 1985.

## Faculty Listed by Principal Instrument or Specialty

**Bassoon**
*Matthew Ruggiero
*Roland Small
*Sherman Walt

**Chamber Music**
Norman Bolter
Robert Brink
Colin Carr
Nancy Cirillo
Fredric Cohen
+Bruce Coppock
Thompson Hanks
John Heiss
Louis Krasner
*Eugene Lehner
David Leisner
Claude Monteux
Robert Nagel
Kenneth Radnofsky
Eric Rosenblith
*Matthew Ruggiero
*Charles Schlueter
Leonard Shure
Robert Paul Sullivan
John Swallow
Michael Walters
David Wells
William Wrzesien
Benjamin Zander
Patricia Zander

**Clarinet**
Joseph Allard
Robert L. Annis
*Peter Hadcock
*Harold Wright
+William Wrzesien

**Composition**
Arthur Berger
Robert Ceely
Robert Cogan
Lyle Davidson
Robert DiDomenica
John Heiss
Thomas Oboe Lee
William Thomas McKinley
+Malcolm Peyton

**Conducting**
+Frank Battisti, Wind Ensemble
+Piero Bellugi, Director of Orchestras
+Lorna Cooke deVaron, Choral
Steven Karidoyanes, Choral
Alan Yamamoto, Wind Ensemble

**Double Bass**
*Edwin Barker
*Leslie Martin
**Henry Portnoi
*Lawrence Wolfe
*Bela Wurtzler

**Early Music Performance**
Peter Bloom, baroque flute
Bernard Brauchli, clavichord
Richard Conrad, voice
Sand Dalton, baroque oboe
Frances Conover Fitch, harpsichord
John Gibbons, harpsichord
David Hahn, lute
Fred Holmgren, trumpet
Laura Jeppesen, viola da gamba
Karen Kaderavek, baroque 'cello
Carol Lewis, viola da gamba
Laurie Monahan, voice
Margaret Pash, collegium musicum
+Daniel Pinkham, harpsichord
Daniel Stepner, baroque violin
Robert Paul Sullivan, lute
Julia Sutton, court dance
John Tyson, recorder

**English Horn**
*Wayne Rapier
*Laurence Thorstenberg

**Euphonium**
John Swallow

**Flute**
John Heiss
Claude Monteux
*Lois Schaefer
*Fenwick Smith

**Guitar**
Neil Anderson
David Leisner
Robert Paul Sullivan

**Harp**
*Ann Hobson-Pilot

**Horn**
*Daniel Katzen
*Charles Kavalovski
*Richard Mackey
*Jonathan Menkis
*Richard Sebring

**Jazz Studies**
Joseph Allard, saxophone & clarinet
Fred Buda, percussion
George Garzone, saxophone
Jimmy Giuffre, woodwinds, composition
Mick Goodrick, guitar
Fred Hersch, piano
William Thomas McKinley, piano, composition
John McNeil, trumpet
Robert Moses, percussion
George Russell, composition
+Miroslav Vitous, bass

**Liberal Arts**
Jean Chandler
Shelagh Hadley
Lee Sanford Halprin
Sandra Joshel
James Klein
+Bruce McPherson
Richard Moore
Dorothy Rankine
Barbara Reutlinger
Maila Walter
Robin Wheeler
Anna Yona

**Music Education**
Frank Abrahams
Frank L. Battisti
Judith Bedford
Victor Dal Pozzal
Maureen Kennedy
Michele Parker
Daniel Riley
Robert Paul Sullivan
Rosemary Tobin
+Michael Walters

**Music History**
Anne Hallmark
Mark Harvey
John Heiss
Robert Labaree
Thomas Oboe Lee
Margaret Pash
Daniel Pinkham
Robert Riggs
Peter Row
Gregory Smith
+Julia Sutton

**Music Theory**
F. John Adams
Barbara Barry
John Chmaj
+Robert Cogan, Graduate
+Lyle Davidson, Undergraduate
Robert DiDomenica
Pozzi Escot
John Felice
Alan Fletcher
John Heiss
James Hoffmann
Donald Lafferty
Joseph Maneri
Lawrence Scripp
Gerald Zaritzky

**Oboe**
Fredric Cohen
*Alfred Genovese
*Wayne Rapier
*Laurence Thorstenberg

**Organ**
+Yuko Hayashi
William Porter
Christa Rakich
Donald Teeters

**Percussion**
**Fred Buda
*Frank Epstein
*Everett Firth

**Piano**
Katja Andy
Wha Kyung Byun
+Gabriel Chodos
Stephen Drury
Randall Hodgkinson
Veronica Jochum
Seymour Lipkin
Jacob Maxin
Victor Rosenbaum
Russell Sherman
Leonard Shure
Guy Urban, secondary piano
Patricia Zander

**Piano Pedagogy**
Jean Stackhouse

**Piano Technology**
+Frank Hanson

**Piccolo**
*Lois Schaefer

**Saxophone**
Joseph Allard
Kenneth Radnofsky

**Third Stream Studies**
+Ran Blake
Dominique Eade, voice
Mick Goodrick, guitar
Harriotte Huric, voice (Indian)
Daryl Lowery
Hankus Netsky, oboe & saxophone

**Trombone**
*Norman Howard Bolter
John Swallow
Douglas Yeo, bass trombone

**Trumpet**
*André Côme
Robert E. Nagel
*Charles Schlueter

**Tuba**
Thompson Hanks

**Viola**
*Burton Fine
*Bernard Kadinoff
*Eugene Lehner
Marcus Thompson
**Walter Trampler

**Violin**
Robert Brink
Nancy Cirillo
Dorothy DeLay
Paul Kantor
Louis Krasner
Malcolm Lowe
+Eric Rosenblith
Masuko Ushioda
Valeria Vilker-Kuchment

**Violoncello**
Colin Carr
Laurence Lesser
*Robert Ripley
David Wells

**Vocal Accompaniment**
Terry Decima

**Vocal Coaches & Repertoire**
Terry Decima
John Douglas
Kay Dunlap
Todd Gordon
John Moriarty, Opera Theatre
Cecelia Schieve, Vocal Performance Workshop
Angela Vanstory

**Voice**
Bernard Barbeau
Rita Beatie
Susan Clickner
Ray DeVoll
Kay Dunlap
Todd Gordon
Helen Hodam
+Mark Pearson
Donna Roll
Cecelia Schieve
Angela Vanstory

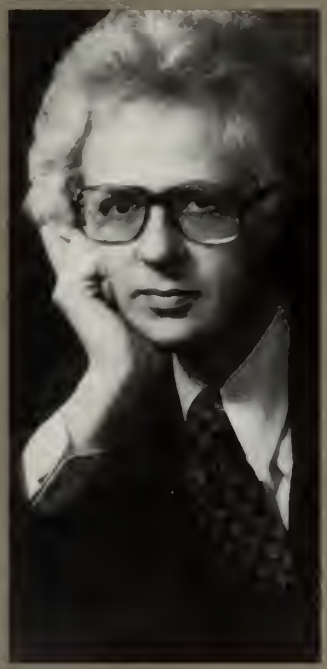
*+Department chairperson*
**Boston Symphony Orchestra Member*
***Former Boston Symphony Orchestra Member*

*This catalog lists the faculty as of November, 1985. Students interested in a certain teacher should confirm his or her availability at the time of admission.*

**New England Conservatory's Greatest Resource**

The artists and educators who make up the faculty at New England Conservatory are the school's greatest pride. Over the years, the quality and diversity of teachers has been the single most compelling reason for music students to choose New England Conservatory. To study and perform with men and women of such artistic stature forms the heart of a true Conservatory education.

**Andrew J. Falender**
*Chief Executive Officer*



**Laurence Lesser**
*President*

### Frank Abrahams

**Music Education**

Frank Abrahams has been the program supervisor of fine arts in the Stoneham (MA) public schools since 1975. In demand as a pianist, choral conductor, and musical director, he has mounted theatrical productions for professional, college, and community theatre companies. He has presented clinics and workshops in musical theatre and is recognized as an authority on the use of the microcomputer in comprehensive music programs. As a choral conductor, his choirs have twice appeared at the White House and have received numerous citations and awards. His articles have been published by the *Massachusetts Music News* and *Maryland Music Educator.* Mr. Abrahams is listed in the latest edition of the *International Who's Who of Musicians.* He appears in recordings on the Columbia and Deutsche Grammophon labels.

*BME, cum laude, Temple University; MM with honors, NEC. Choral conducting with Robert Page, Lorna Cooke deVaron. Additional study with Robert Shaw, Roger Wagner, Gregg Smith and Margaret Hillis. Studies at Berkshire Music Center. Performances with Duke Ellington. Member of Music Educator's National Conference, American Choral Director's Association, Phi Mu Alpha Sinfonia Fraternity.*



### F. John Adams

**Music Theory**

F. John Adams is a well-known conductor in the Boston area. He is currently conductor of the Boston Premiere Ensemble, and has conducted the Worcester Festival Orchestra, the Boston Classical Orchestra, the Boston Festival Orchestra and the National Philharmonia Orchestra of Boston, as well as other student, civic, and choral groups. Adams has performed as guest pianist, harpsichordist, and organist with the Boston Symphony Orchestra under both Seiji Ozawa and Michael Tilson Thomas.

*BA, AM, Ph.D., Harvard University. Studies at NEC. Conducting with Frederick Prausnitz and Nadia Boulanger; voice with Mark Pearson. Former faculty of Wellesley College.*

### Joseph Allard

**Classical and Jazz Clarinet, Bass Clarinet and Saxophone**

At the top of his field as both performer and teacher, Joseph Allard's credits include performances with the NBC Orchestra under Toscanini, the RCA Symphony Orchestra under Stokowski and the CBS Symphony. He also performed on the Firestone Radio Shows, with Cavalcade of America and Band of America, and on the Bell Telephone Shows from their first radio show to their last TV show. Among his students are Harry Carney, Dave Liebman, Eric Dolphy, Mike Brecker, Eddie Daniels, Paul Winter and many others.

*Studies at NEC. Clarinet with Gaston Hamelin, Daniel Bonade. Also current faculty of Juilliard School of Music, Manhattan School of Music, Brooklyn College.*

### Neil Anderson

**Guitar**

Neil Anderson has made solo and chamber music appearances throughout North and South America, England and Greece. He is principal guitarist with Alea III, a Boston-based contemporary music ensemble, and has numerous lectures, workshops and published articles on guitar pedagogy to his credit. He is the founding member of the Anderson-McLellan Guitar Duo and has recorded for SAIL Records. He is frequently invited to give master classes and adjudicate competitions in the U.S. and abroad. From 1979 to 1982 he served as Artistic Director of the Boston Classical Guitar Society and was Educational Chairman of the American String Teachers', Guitar Division.

*BM, Hartt College of Music. Guitar with Manuel Barrueco, Aaron Shearer, Eli Kassner; lute and baroque guitar with Robert Strizich. Former faculty of Manhattan School of Music, Hartt College of Music, Chautauqua Music Festival. Also current faculty of Boston Conservatory, University of Lowell.*

### Katja Andy

**Piano**

Katja Andy has maintained an extensive concert schedule of recitals and orchestral appearances both here and abroad. She toured Europe as a soloist and member of Edwin Fischer's Chamber Orchestra, serving as principal assistant to Fischer's master classes. She has been a member of many competition juries, including the International Music Competition in Munich.

*Studies at the Hochschule für Musik, Köln, and at the Sorbonne, Paris. Theory and composition with Wilhelm Mahler; master classes with Alfred Cortot. Former chairman of piano department at DePaul University.*

### Robert L. Annis

**Clarinet**

Robert L. Annis is clarinetist with Collage, the Contemporary Music Ensemble. He is a former member of the San Antonio Symphony, and previously served as Executive Director of Collage. He is also Dean of Admissions at NEC.

*BM with honors, NEC; MM, University of Southern California. Clarinet and bass clarinet with Felix Viscuglia, Mitchell Lurie, Franklyn Stokes. Studies at Berkshire Music Center on fellowship. Member of NARAS. Recordings on CRI, Gunmar and Northeastern. Performances on PBS television and National Public Radio. Former faculty of Brown University.*

### Bernard Barbeau

**Voice**

Bernard Barbeau has been a member of the NEC voice faculty since 1952. He has performed as a soloist with the Boston Pops and at the Gardner Museum and in opera under Boris Goldovsky and Leonard Bernstein.

*BM with honors, MM, NEC. Voice with William L. Whitney, Martial Singher, Theodore Harrison; repertoire with Fritz Lehmann, Felix Wolfes; opera with Boris Goldovsky. Studies at Aspen Music Festival School. Member of Pi Kappa Lambda.*

### Edwin Barker*

**Double Bass**

Edwin Barker is the principal bass of the Boston Symphony Orchestra, and is a former member of the string bass section of the Chicago Symphony Orchestra. He has also performed with the New York Philharmonic and the Boston Pops.

*BM with honors, NEC. Double bass with Henry Portnoi, Richard Stephan, David Perleman, Peter Mercurio, Angelo La Mariana. Studies at Berkshire Music Festival. Also current faculty of Berkshire Music Festival.*

### Barbara Rosamond Barry

**Music Theory**

*BM, Ph.D., University of London Goldsmiths' College; MM, University of London King's College. Former Professor of Music History at Guildhall School of Music and Drama. Former Lecturer at University of London Goldsmiths' College.*

### Frank L. Battisti

**Chairman of Large Ensemble Department, Director of Wind Ensemble Activities, Conductor of NEC Wind Ensemble and Repertory Wind Ensemble, Wind Ensemble Conducting, Music Education.**

Frank Battisti is one of the most respected champions of music for winds in America. The past president of the College Band Directors National Association, his articles on the wind ensemble, music education and wind literature have been published by many national journals. He has been a consultant to major American music publishers and a member of the Standard Music Award Panel for ASCAP. He has conducted numerous university wind ensembles and all-state bands and has conducted the NEC Wind Ensemble at major conferences. He organized the National Wind Ensemble Conference at NEC (1970) and is the founder and former conductor of the Mass. Youth Wind Ensemble. He is also the founder of the World Association of Symphonic Bands and Ensembles.

*BS, MS, Ithaca College. Recordings on Golden Crest. Former director of bands at Ithaca (NY) H.S.; former faculty and conductor at Baldwin-Wallace College Conservatory of Music, Harvard University, Ithaca College School of Music; Visiting Fellow, Clare Hall, Cambridge, England.*

### Rita Beatie

**Voice**

Dramatic-lyric soprano Rita Beatie has given recitals at Carnegie Recital Hall and Town Hall in New York, and many in the Boston, Cleveland, Denver and San Francisco areas. She has performed with the San Francisco Opera and the Cleveland Opera Theatre, and has made many oratorio and ensemble appearances.

*BME, University of Colorado; MM, NEC. Voice with Mary Cook, Dr. Berton Coffin, Mark Pearson, Dr. Harry E. Treiber, Eleanor Steber. Repertoire coaching with Robert K. Evans. Member Sigma Alpha Iota. Former faculty of the Dana School of Music, Youngstown State University, the Cleveland Music Settlement, Cleveland State University. Articles published in* NATS Bulletin, The Gamit, Opera Journal.

### Judith Bedford

**Music Education**

Judith Bedford performs as bassoonist with the Handel & Haydn Society Orchestra, the Opera Company of Boston, and the Boston Lyric Opera, as well as other orchestras and chamber groups in the New England area. She has been a recitalist at Jordan Hall and the Gardner Museum, and serves as a studio musician for radio and television commercials and documentary films. Bedford has also performed with the Boston Symphony Orchestra and the Boston Pops.

*BM, MM, Artist Diploma, NEC. Bassoon with Matthew Ruggiero, Sherman Walt, Stephen Maxym; clarinet with Gino Cioffi. Studies at Berkshire Music Festival.*

Symphony Orchestras.
*Graduate of the National Conservatory, Florence, Italy. Studies at the Academy of Siena, Mozarteum of Salzburg, Tanglewood. Conducting with Igor Markevitch and Leonard Bernstein. Honorary member of the National Academy "Luigi Cherubini" of Music Letters and Arts.*

### Piero Bellugi

**Director of Orchestras**

Piero Bellugi is a regular guest conductor of major European orchestras in Rome, Budapest, Berlin, Paris, Geneva, and Tel Aviv, among others, and opera houses around the world, including Rome, Venice, Milano (La Scala), Vienna (Staatsoper), Chicago, San Francisco, and Aix-en-Provence. He has also toured extensively with the Italian Youth Orchestra which he directs. From 1969 to 1973, Bellugi was Director of the Radio and Television Symphony Orchestra of Turin with whom he still frequently collaborates. Prior to that time, he was conductor of the Oakland (CA) and Portland (OR)

### Arthur V. Berger

**Composition**

Arthur Berger is one of America's foremost contemporary composers and scholars. His music has been commissioned by the Fromm Foundation, the Koussevitzky Foundation, the League of Composers, the Louisville Orchestra and Dimitri Mitropoulos for the New York Philharmonic. He was the Composer-in-Residence at the Berkshire Music Center in 1964. The author of *Aaron Copland*, which is published by Oxford University Press, Mr. Berger has received Fulbright, Guggenheim and John Knowles Paine fellowships, as well as grants and awards from the Council of Learned Societies, the National Endowment for the Arts and the National Institute of Arts and Letters. He is the co-founder of *Perspectives of New Music* and his articles on music have appeared in many books and periodicals.

*BS in Music, New York University; MA, Harvard University. Studies at École Normale de Musique, Longy School of Music. Composition with Darius Milhaud; theory with Nadia Boulanger, Walter Piston. Fellow of the National Institute of Arts and Letters and the American Academy of Arts and Sciences. Editor of* Musical Mercury *(1934-1937). Former music critic with* Boston Transcript, New York Sun, New York Herald Tribune. *Compositions published by Peters Edition, Boelke-Bomart, etc. Recordings on CRI, Columbia, Vox, Desto, New World Records. Former faculty of Mills College, North Texas State Teachers College, Brooklyn College. Visiting professor at Harvard University (1973-1974). Professor Emeritus of Brandeis University.*

### Ran Blake

**Chairman of Department of Third Stream Studies**

Third Stream pianist Ran Blake, who was voted *#2 in the 1985 Downbeat Magazine International Critics Poll*, has performed in major jazz festivals, concert halls, jazz clubs, colleges and universities throughout the U.S., Canada, Europe, South America, Mexico, and Switzerland. He has received a Guggenheim Fellowship, and fellowships from the National Endowment for the Arts and the Massachusetts Artists Foundation. His premiere recording was awarded the RCA Album First Prize in Germany (1963) and the Prix Billie Holiday (1980), and is included in the Academie du Jazz. His numerous recordings are on the Soul Note, Owl, Horo, Crest, RCA, and Arista labels.
*BA, Bard College. Studies at School of Jazz, Lenox (MA), Columbia University. Composition and improvisation with Ray Cassarino, Willis Laurence James, Oscar Peterson, William Russo, Gunther Schuller, Mal Waldron, Mary Lou Williams, Kate Wolff. Also current faculty of NEC Extension Division.*

### Peter Bloom

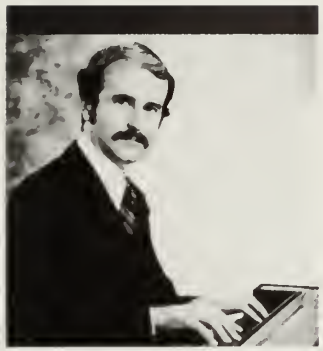
**Early Music, Baroque Flute**

*AB, Boston University; MM with distinction, NEC. Flute with Sandra Miller, David Hart, Robert Willoughby, James Pappoutsakis. Performances throughout the United States and on National Public Radio and Pacifica Radio. Member of Pi Kappa Lambda, the American Musical Instrument Society, the National Flute Association.*

### Norman Bolter*

**Trombone**

Norman Howard Bolter has been a member of the Boston Symphony Orchestra and Boston Pops since 1975. From 1975 to 1980, he was a member of the Empire Brass Quintet, which won the 1976 Naumberg Chamber Music Prize. He has toured extensively through the U.S. and Europe, and was formerly principal trombone of the Springfield Symphony and the Boston Ballet and Opera Company of Boston Orchestras.
*Studies at NEC and Berkshire Music Center, where awarded C.D. Jackson Prize (1974). Trombone with John Swallow, Steven Zellmer. Former member of Cambridge Brass Quintet. Recordings on Sine Qua Non, Columbia, Nonesuch. Also current faculty at Boston University.*



**Bernard Brauchli**

**Early Music, Clavichord**

Bernard Brauchli is one of the leading exponents today in the revival of the clavichord, and is well-known as a specialist of early keyboard music. He gives concerts throughout Europe and the U.S., as a soloist and in a keyboard duo with the organist Esteban Elizondo, and has taught at summer courses in Austria, Spain, Italy, and France. He is vice-president and music director of the Cambridge Society for Early Music.

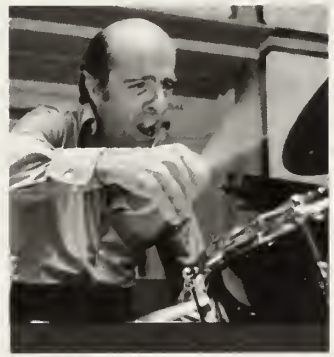
*MM, NEC. Studies at Vienna Music Academy, Institute De Ribaupierre, and with Luigi-Ferdinando Tagliavini and Macario Santiago Kastner.. TV and radio appearances in the U.S., Canada, France, Italy, Portugal, Spain, Switzerland, and Venezuela. Musicological publications in the U.S., Great Britain and Switzerland. Recordings for Titanic Records and EMI.*

**Robert Brink**

**Violin, Chamber Music**

Robert Brink has made chamber music and orchestral appearances throughout North America, Europe, Scandinavia and Iceland. He has presented and recorded the premieres of works by such composers as Walter Piston, Henry Cowell, Alan Hovhaness and Daniel Pinkham. He has participated in chamber recitals with such noted artists as Nadia Boulanger, Jesus Maria Sanroma, Lillian Fuchs, Aldo Parisot, Alexander Schneider, Leon Fleischer, Hughes Coenod, E. Power Biggs, Daniel Pinkham, the Brahms Trio, and principal players of the Boston Symphony Orchestra. He is the concertmaster of the Boston Classical Orchestra and was the concertmaster of the Boyd Neel Chamber Orchestra in its only U.S./Canada tour.

*Studies at NEC, Harvard University. Violin with Jaques Malkin, Albert Spaulding. TV appearances on PBS, CBS, CBC (Canada). Over 30 recordings distributed in U.S. and abroad. Former faculty of Boston University.*



**Fred Buda**

**Percussion; Jazz Studies**

Fred Buda is a member of the Boston Pops and the principal percussionist and timpanist with the Boston Ballet Orchestra. He has performed under most major conductors.An alumnus of the Herb Pomeroy Big Band, Buda has also appeared with Joe Venuti, Mel Torme, Milt Jackson and Gerry Mulligan. He is a clinician with Yamaha.

*BM, Boston University. Supervisor of orchestra personnel for Wang Center. Recordings on RCA, Kapp-Polydor, Deutsche Grammophon, Columbia. Former chairman of Berklee College of Music percussion department. Also current faculty of University of Lowell.*

**Wha Kyung Byun**

**Piano**

Wha Kyung Byun was born and educated in Korea, where she won several important competitions and was chosen by the leading newspaper of Seoul as the most talented young artist in the country. She has appeared as soloist with many major orchestras in Korea, including the National Symphony Orchestra, and performed in various solo and chamber concerts throughout her homeland. Since coming to the United States, Byun has performed extensively throughout the Northeast and Mid-West, and taught many young pianists who have gone on to win major competitions.

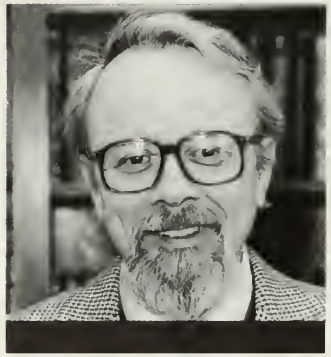
*BA, summa cum laude, Phi Beta Kappa, Seoul National University; MM, NEC. Piano with Russell Sherman, Won Bok Kim; chamber music with Rudolf Kolisch.*

### Colin Carr

**Violoncello, Chamber Music**

'Cellist Colin Carr has captured the highest 'cello prizes that exist in the U.S., including first prize in the 1981 Naumberg 'Cello Competition, the 1982 Gregor Piatigorsky Memorial Award and the Young Artists International Auditions. He has appeared as a soloist with the Royal Philharmonic Orchestra, the Chicago Symphony, the Amsterdam Philharmonic, the Concertgebouw Orchestra, L'Orchestre de la Suisse Romande and others. As a chamber musician, he has appeared at the Marlboro Festival, the Berlin Festival, the London South Bank Festival and the Spoleto Festivals in South Carolina and Italy.





### Robert Ceely

**Composition, Director of Electronic Music Studio**

Robert Ceely has written music for soloists, large and small instrumental groups and chorus, as well as works for magnetic tape and several film scores. He has received commissions from the National Endowment for the Arts, the Fromm Music Foundation, the Massachusetts Council on the Arts, the Manon Jaroff Dancers and others. He has composed music for nine films and has twice received Golden Cine Awards for his soundtracks; he also received an award in 1980 for a public service jingle from the Art Directors Club of Boston. He is the founder and director of the Boston Experimental Electronic Music Projects (BEEP), and is the author of the *Electronic Music Resource Book.*

*BM, NEC; MA, Mills College. Studies at Berkshire Music Center, Princeton University Graduate School, Darmstadt, electronic music seminar at R.A. Moog Company. Composition with Francis Judd Cooke, Darius Milhaud, Leon Kirchner, Roger Sessions, Milton Babbitt. Milano Electronic Music Studio as guest of Italian government. Participant in 1978 M.I.T. Summer Computer Music Workshop; 1981 Winter Workshop in Computer Music Composition at Clark University. Recordings on CRI, BEEP, Grenadilla. Former faculty of Naval School of Music, Lawrenceville School, Robert College in Istanbul.*

### Jean Chandler

**Liberal Arts, English**

*BA, cum laude, Mount Holyoke College; MA, The Fletcher School of Law and Diplomacy; MAT, Ed.D., Harvard Graduate School of Education. Former faculty of Northeastern University.*

### John Chmaj

**Music Theory**

*BM, magna cum laude, Berklee College of Music; MM with academic honors and distinction in performance, NEC. Theory and analysis with Robert Cogan, James Hoffmann, Lyle Davidson, Gerald Zaritzky; piano with Matt Michaels, Susan Muscarella, Tom Turinia, Dean Earl, Robert Winter; composition with Herb Pomeroy, John LaPorta, Mike Gibbs, Greg Hopkins.*

### Gabriel Chodos

**Chairman of Piano Department**

Gabriel Chodos has performed throughout the United States and has made several successful concert tours of Europe, Israel and Japan. He has appeared as a soloist with the Chicago Symphony Orchestra, the Radio Philharmonic Orchestra of Holland and the Jerusalem Symphony Orchestra, and has been a winner of the Concert Artists Guild Competition in New York and the Michaels Competition in Chicago. He has also received a Fulbright Scholarship, Martha Baird Rockefeller grants, and an NEA Solo Recitalists Grant. He has presented master classes and lecture-demonstrations throughout Japan.

*BA, MA, University of California at Los Angeles; Diploma in Piano, Akademie für Musik and darstellende Kunst, Vienna. Principal piano studies with Aube Tzerko; also with Leonard Shure, Josef Dichler, Carlo Zecchi. Theory with Leonard Stein. Phi Beta Kappa in Philosophy at U.C.L.A. Recordings on Orion and Victor of Japan. Former faculty of University of Oregon, S.U.N.Y. at Buffalo, Dartmouth College.*

### Nancy Cirillo

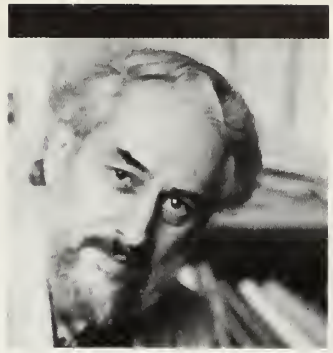
**Violin**

A recipient of the prestigious Naumberg Award, Nancy Cirillo has concertized extensively as a soloist and chamber music performer. She has appeared as a soloist with the Boston Pops Orchestra Society, the Naumberg Orchestra, the Little Orchestra Society, and the National Orchestra Association. She has toured this country and Europe with Music from Marlboro, the Manhattan Trio, the Wheaton Trio, and Boston Musica Viva. She is a member of the Boston Musica Viva, and has recorded for CRI, Nonesuch, Delos, Orion, Spectrum, and Northeastern records.
*Studies at Mannes College, Manhattan School of Music. Former faculty of Brandeis University, Wheaton College. Also current faculty of Wellesley College.*

### Susan Clickner

**Voice**

Mezzo-soprano Susan Clickner has made numerous appearances in opera, oratorio and recital, including performances with the Philadelphia Orchestra, the Boston Symphony, the Buffalo Philharmonic and the Philadelphia Lyric Opera Company. She has also been a soloist at several European music festivals, and was a winner of the Young Artists Auditions of the Philadelphia Orchestra.
*BM, Indiana University; Diploma, Curtis Institue of Music. Voice with Anna Kaskas, Martial Singher; opera with Herbert Graf. Member of National Association of Teachers of Singing, Pi Kappa Lambda. Recordings on Folkways Records. Former faculty of Clark University.*



### Robert Cogan

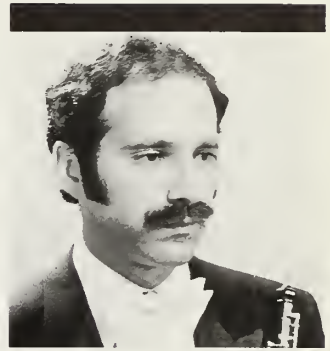
**Composition, Chairman of Department of Graduate Theoretical Studies, Director of Sonic Analysis Laboratory**

Robert Cogan's compositions have been performed by the Cleveland Orchestra, the Hamburg Radio Orchestra, the RIAS Orchestra of Berlin, the League of Composers, the Rothschild Foundation and at the Avignon, Berlin, Prix Italia and Tanglewood Festivals. He has been the recipient of a Young Composer's Radio Award, a Fulbright Scholarship, a Chopin Scholarship, a German Government Grant and a Guggenheim Fellowship. Cogan has spoken on creative and theoretical matters to leading professional organizations throughout the world, including the College Music Society, American Society of University Composers, Society for Music Theory, Society for Ethnomusicology, Music Teachers National Association, and IRCAM (Paris). He and Pozzi Escot are the co-authors of three books: *Sonic Design: The Nature of Sound and Music* (1976), *Sonic Design: Practice and Problems* (1981), and *New Images of Musical Sound* (1984). He is the founding editor of the journal of global music *Sonus*.
*BM, MM, University of Michigan; MFA, Princeton University; Phi Beta Kappa. Studies with Ross Lee Finney, Nadia Boulanger, Aaron Copland, Roger Sessions, Phillip Jarnach. Visiting faculty at Berkshire Music Center, S.U.N.Y. at Purchase, IBM Watson Research Center, Central Conservatory of Music, Beijing, and Shanghai Conservatory of Music. Recordings on Golden Crest, Delos, and Spectrum labels.*

### Fredric Cohen

**Oboe, Conductor of NEC Chamber Wind Ensemble, Chamber Music**

Oboist Fredric Cohen has toured as a soloist with the Vienna Chamber Orchestra and has played solo oboe with the Apple Hill Chamber Players, the Aeolian Chamber Players, Collage, the Strawberry Bank Chamber Ensemble, the Mostovoy Soloists, the Lenape Chamber Ensemble, the Haydn Festival Orchestra, the Philadelphia New Music Group and at the Brattleboro Music Festival. He is the principal oboe of the Springfield Symphony and has also performed with Ethos, the Boston Ballet Orchestra, Boston Musica Viva and others. He has presented the premieres of works by William Thomas McKinley and Daniel Pinkham, and has performed on National Public Radio.



*BM, BM Ed cum laude, Philadelphia Musical Academy. Oboe with Stevens Hewitt, Jerry Sirucek, John DeLancie; chamber music with Marcel Moyse, Sol Schoenbach. Former member of Boston Civic Orchestra. Former faculty of Center for Chamber Music at Apple Hill, Worcester Community School, Keene State College (NH), Settlement Music School of Philadelphia. Also current faculty of Amherst Music Center (ME), Bowdoin College Summer Music Festival, and NEC Extension Division.*

### André Côme*

**Trumpet**

André Côme has been a member of the Boston Symphony Orchestra since 1957. He is the principal trumpet of the Boston Pops, with which he has also appeared as a soloist. He is a former member of the Baltimore Symphony Orchestra and the U.S. Air Force Band.

*Trumpet with Marcel LaFosse. Member of Kappa Gamma Psi. Recordings on RCA, Polydor, Deutsche Grammophon, Columbia. Former faculty of Boston University, Boston Conservatory of Music. Also current faculty of Brown University.*

### Richard Conrad

**Early Music, Voice**

Tenor Richard Conrad has performed in concert, recital, and opera throughout Europe, Britain, the U.S., Canada and Africa, and is noted for his performance of the tenor-coloratura repertoire. He recorded *The Age of Bel Canto* and *Arias from Julius Caesar* with Joan Sutherland, Marilyn Horne and Richard Bonynge. His television credits include appearances with the National Education Network. He has also sung the title roles in Haydn's *Orfeo* and Mozart's *Idomeneo* and *Lucio Silla*. Mr. Conrad is the artistic director of the Boston Academy of Music.

*AAS, New York State University; BFA, Boston University. Studies at NEC, Harvard University. Voice with Harry Euler Treiber, Sona Ardonz. Repertoire with Felix Wolfes, Askel Schiotz, Pierre Bernac. Recordings on Decca, Composer's Recordings, Northeastern, Telefunken, Music Guild/ Westminster, Cambridge.*

### Bruce Coppock

**Chamber Music, Program Coordinator**

'Cellist Bruce Coppock has appeared as a soloist and chamber musician throughout the United States and Europe, including concerts at the Holland Festival, the Gulbenkian Foundation, the 92nd Street Y, and the Library of Congress. He is a former member of the Boston Musica Viva and the Cambridge Chamber Players. Coppock is currently principal 'cellist of Boston's Handel and Haydn Society and Executive Director of the critically acclaimed Boston Chamber Music Society, which he co-founded.

*BM, MM, NEC. 'Cello with David Soyer and Laurence Lesser. Recordings on Angel, Delos, Nonesuch, and CRI.*

### Victor Dal Pozzal

**Music Education**

*BM, MM, NEC. Piano with Bela Nagy, Miklos Schwalb. Has served as music supervisor, Nahant (MA) public schools; board member of Orff-Schulwerk's Mass. Chapter.*

### Sand Dalton

**Early Music, Baroque Oboe**

Sand Dalton has performed on authentic woodwind instruments throughout the United States, Canada, and Europe, including appearances with the Philharmonia Baroque Orchestra of San Francisco, the Cecilian Ensemble of Vancouver, B.C., the Albany Consort in England, and at the Spokane Bach Festival. A well-known instrument maker as well as performer, Dalton recreates old wind instruments after extensive research from both public and private collections.

*BA, California Institute of Arts.*

### Lyle Davidson

**Chairman of Undergraduate Music Theory**

Lyle Davidson has presented numerous lectures and workshops on musical development and the effect of brain damage on musical ability, and addressed national music conventions. He is the co-author of the *Music Dictation Book*, and has written articles for *Music Perception* and *Sonus*, among other publications. His compositions, including choral, band, chamber, solo, and electronic works, have been published by E.C. Schirmer Music Company. He is a former composer for the Ina Hahn Dance Company, for Houghton Mifflin's Educational Films division, and for the Ensemble, a touring company of theater and art.

*BM, MM, NEC; Ph.D. (Psychology), Boston University. Theory and composition with Arthur Berger, Francis Judd Cooke, Daniel Pinkham, Luise Vosgerchian. Former faculty of M.I.T., Harvard University. Also current visiting faculty of Eastman School of Music. Researcher for Project Zero at Harvard School of Education.*

### Terry Decima

**Vocal Accompaniment, Vocal Coaching**

Pianist Terry Decima is one of Boston's most respected accompanists and vocal coaches. He has performed throughout the Boston area, including many concerts at the Gardner Museum. The winner of a Martha Baird Rockefeller Grant for Opera Study, he has also performed at the Mozarteum in Salzburg, Austria.

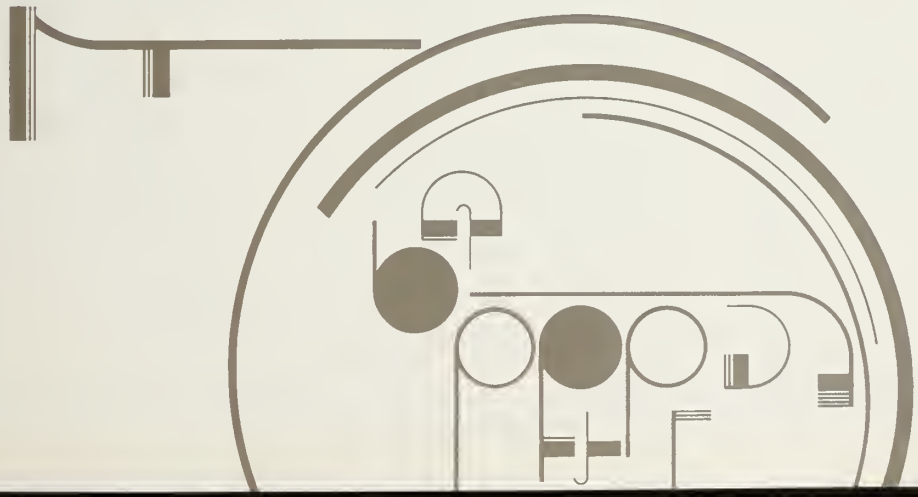
*BM, Oberlin College; MM, NEC; Certificate, Akademie Mozarteum. Organist at First Parish in Weston (MA). Former faculty of Boston Commonwealth School, Allegheny Music Festival. Faculty of Berkshire Music Center.*

### Dorothy DeLay

**Violin**

Dorothy DeLay is one of America's most distinguished teachers of violin. She has presented master classes throughout the world and her articles on the violin and violinists are published in various encyclopedias. A recipient of the Distinguished Artist Teacher Award of the American String Teacher's Association, she is the founder of the Stuyvesant Trio.

*BA, Michigan State University; Diploma, Juilliard Graduate School; Doctor of Music (honorary), Oberlin College. Studies at Oberlin Conservatory. Former faculty of Meadowmount School. Also current faculty of Juilliard School of Music, Sarah Lawrence College, Aspen Music School; Starling Professor of Violin at the College-Conservatory of the University of Cincinnati; Visiting Professor at Philadelphia College of the Performing Arts.*



### Lorna Cooke deVaron

**Conductor of NEC Chorus, Concert Choir, Chamber Singers; Chairman of Department of Choral Conducting**

Distinguished faculty member Lorna Cooke deVaron is recognized throughout the world as a preeminent conductor of choral music. Under her direction, the NEC Chorus has recorded four albums and has toured the world, including a State Department-sponsored tour of the U.S.S.R. in 1966. The Chorus has performed in concert with the Boston Symphony Orchestra for over 30 years, making 18 recordings and winning awards from the National Academy of Recording Arts and the Grand Prix du Disque. Mrs. deVaron has conducted the Chorus in world premieres of many major choral works by such composers as Daniel Pinkham, Gunther Schuller, Donald Martino and Irving Fine. She has received a Government of Israel Medal (1978) and awards for distinguished achievement from the City of Boston, the St. Botolph Club, Sigma Alpha Iota, Wellesley College, the Radcliffe Graduate Society and the NEC Alumni Association. She was recently named to the Choral Board of the National Endowment for the Arts.

*AB, Wellesley College; AM, Radcliffe College. Voice with Olga Averino, Irene Wilson, Ruth Streeter, Conrad Bos; piano with David Barnett, Edyth C. Waxberg; organ with Carl Weinrich; conducting with G. Wallace Woodworth, Robert Shaw; composition with A.T. Davidson, Walter Piston, Nadia Boulanger. Former assistant conductor of Radcliffe Choral Society, Harvard-Radcliffe Choir. Former conductor of Bryn Mawr College Choir. Guest conductor at many festivals. Former faculty of Bryn Mawr College, Berkshire Music Center.*

### Ray DeVoll

**Voice**

Tenor Ray DeVoll has concertized throughout the U.S., South America, Europe and the U.S.S.R., including major recitals in New York and Boston. He was a soloist with New York Pro Musica Antiqua and has appeared at major American Bach Festivals. He is the tenor soloist on the first American recording of the Berlioz *Requiem*.

*Studies with Clytie Mundy, Norman Notley, Mark Pearson. Recordings on Decca, Columbia.*

### Robert DiDomenica

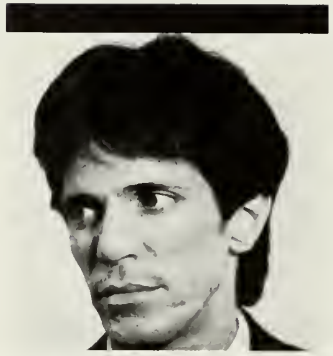
**Music Theory**

As a composer, flutist and educator, Robert DiDomenica has contributed much to the art of music. His compositions have been performed at such festivals as the Berkshire Music Festival, the 1971 Festival of New England Composers and Festival of Contemporary Arts. His symphony was performed by the Baltimore Symphony Orchestra on a grant from the Rockefeller Foundation. His music is published by Edward B. Marks, Edition Musicus, MJQ and Margun Music. As a flutist, he has performed with the Metropolitan Opera, the New York City Opera, Symphony of the Air, the New York Philharmonic, the Columbia Symphony, the Bach Aria group and the Modern Jazz Quartet. He has appeared as a soloist with the Music in Our Time Series, Composer's Forum and the Twentieth Century Innovations Series. As an educator, he is a former dean of New England Conservatory and has served on the faculty since 1969.
*BS, New York University. Composition with Wallingford Reigger, Josef Schmid; flute with Harold Bennett. Recipient of Guggenheim Fellowship (1972–1973). Recordings on RCA, Columbia, Colpix, MGM, Atlantic, Deutsche Grammophon, Golden Crest, GM.*

### John Douglas

**Opera**

John Douglas has been an Assistant Conductor of the Central City Opera Company, a coach for the Goldovsky Opera Institute, and a director of the American Opera Theatre of Boston. He has served as an Italian diction coach for the Boston Concert Opera, as well as for Peter Sellar's critically acclaimed production of Julius Caesar. As an accompanist, he has received critical praise for his work with Eunice Alberts, Adele Nicholson, Lisa Bonenfant, Vladimir Popov, Victoria Livengood, and many others. He has twice appeared for the Metropolitan Opera New England Regionals in their Winners Recitals, and made his New York debut in Carnegie Recital Hall in 1981.
*BM, Wittenberg University; MM, Bowling Green State University. Piano with Victor Rosenbaum, Jerome Rose, William Walters; diction with John Moriarty, Marguerite Meyerowitz; coaching with John Moriarty. Also current faculty of Boston Conservatory, the American Institute of Musical Studies, Graz, Austria.*



### Stephen Drury

**Piano**

Stephen Drury made his New York City debut at Carnegie Recital Hall in 1984 as a winner of the Concert Artists Guild Award. He was awarded first prize in the 1984 Portand (ME) Symphony Competition, and was a prize-winner in the 1984 North Carolina Symphony Young Artists Competition, the 1983 D'Angelo Young Artists Competition, the 1985 Owensboro, Kentucky/Helen Hart Competition, and the 1981 Carnegie Hall/Rockefeller American Music Competition. In 1985, he was selected to participate in Affiliate Artists' nationally acclaimed Xerox Pianists Program. A champion of contemporary music, Drury has performed with the Boston Musica Viva, Collage, and Alea III, all leading groups in the Boston area. He has also given new music performances in Boston's Museum of Fine Arts, NEC's Jordan Hall, and Symphony Space in New York, and premiered *Pacific Melodrama*, a composition for piano and electronics by the composing collective, Test Patterns.
*BA, Harvard; Artist Diploma, NEC. Piano with Theodore Lettvin, William Masselos, Claudio Arrau, Patricia Zander.*

### Kay Dunlap

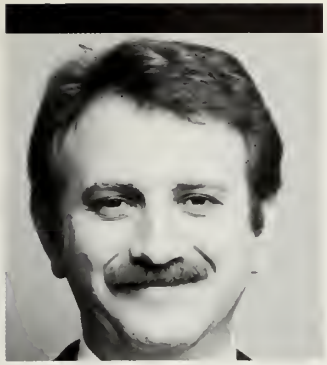
**Vocal Repertoire**

*BME, Baldwin-Wallace College; MM, NEC. Conducting with Lorna Cooke deVaron, Richard Pittman; voice with Clara Shear; harpsichord with Blanch Winogron Beck. Music director of Master Singers; founder and artistic director of Boston Chamber Soloists.*

### Dominique Eade

**Third Stream, Voice**

Dominique Eade performs frequently throughout the Boston area. She was the featured soloist at the Molde International Jazz Festival in Molde, Norway, and has appeared on numerous radio and television broadcasts.
*BM, NEC. Voice with Geraldine Martin; improvisation with Ran Blake, John McNeil.*



### Frank Epstein*

**Percussion, Director of NEC Percussion Ensemble**

Percussionist Frank Epstein has been a member of the Boston Symphony Orchestra since 1968. He is a founding member of the contemporary ensemble, Collage, and a former assistant timpanist with the San Antonio Symphony.

*BM, University of Southern California; MM, NEC. Studies with R. Sonner, M. Spivach, W. Kraft, E. Hatch, Everett Firth. Recordings on RCA, Deutsche Grammophon, Polydor, Columbia, Nonesuch, Crystal, Inner City, London. Also current faculty of Tanglewood Music Center.*

### Pozzi Escot

**Music Theory**

Pozzi Escot is a distinguished music theorist and composer whose works have been performed by soloists, chamber ensembles, and orchestras around the world. Her awards and honors include Composer Laureate of Peru at age 23, DAAS German Government and Bunting Institute Fellowships, Reemtsma and Ford Foundation Grants, Composer Forum of New York, Outstanding Educators of America, and one of the five outstanding composers of the 20th century selected to be performed by the New York Philharmonic during the 1975 International Year of the Woman. Escot has lectured at colleges around the country, and in Europe and China. She is the author of many articles on the connections between mathematics and music and has co-authored the *Sonic Design* books (1976, 1981). She is also the Editor of *Sonus*, a Journal of Global Musical Possibilities.

*BS, MS Course, The Juilliard School; certificate of completed graduate studies, Hochschule fur Musik und Darstellende Kunst Hamburg, Germany. Current Associate Professor at Wheaton College.*

### John Felice

**Music Theory, Chamber Music**

Pianist and composer John Felice performs frequently in the Boston area as both a soloist and accompanist. The winner of the 1968 SAI Composition Prize, his music has been performed in Boston, Washington, Los Angeles, San Francisco, West Virginia, Canada and Barcelona, Spain, and has been published by Yorke Editions of London.

*ARCT, BM, Royal Conservatory of Toronto; MM, NEC. Piano with Pierre Souvarian; composition with Robert Cogan, John Beckwith. Former faculty of University Settlement House in Toronto, National Ballet School.*

### Burton Fine*

**Viola**

Burton Fine has been the principal violist of the Boston Symphony Orchestra since 1964. He has performed, toured, and recorded extensively with the Boston Symphony Chamber Players, and has appeared frequently as soloist on viola and viola d'amore with the Boston Symphony and Boston Pops Orchestras. Fine is a member of the Melisande Trio with harpist Susan Miron and flutist Fenwick Smith.

*BA, University of Pennsylvania; PhD, Illinois Institute of Technology. Studies at Curtis Institute of Music with Galamian. Recordings with RCA, Deutsche Grammophon, CBS, Nonesuch.*

### Everett Firth*

**Percussion**

Everett Firth has been the solo timpanist of the Boston Symphony Orchestra since 1952. He has also been a member of the Boston Pops, the Boston Opera Group Orchestra and the Boston Symphony Chamber Players. He has appeared in chamber music concerts throughout New England.

*BM, honors with distinction, NEC. Studies at Juilliard School of Music. Timpani and percussion with Saul Goodman, Roman Szulc, George Stone, Lawrence White. Publications with Carl Fischer, Belwyn Mills. Recordings on RCA, Mercury, Deutsche Grammophon, Philips. President of Vic Firth, Inc. Also current faculty of Berkshire Music Center.*

### Frances Conover Fitch

**Early Music, Harpsichord**

Harpsichordist and organist Frances Fitch performs as soloist and in ensemble with American and European groups such as Concerto Castello (of which she is a founding member), Florilegium Musicum of Munich, Banchetto Musicale, the Court Dance Company of New York, Cantata Singers, and the Boston Camerata. With Concerto Castello she has toured extensively in the U.S. and Europe and recorded for Swiss, German, Dutch, and French national radio as well as for the B.B.C. and National Public Radio. She has performed at the Castle Hill, Pepsico Summerfare and Boston Early Music Festivals, and at the Musical Instruments Collection of the Smithsonian Institution. She is organist and music director at St. John's Episcopal Church in Gloucester, MA.

*BA, cum laude, Bard College; MM, NEC. Studies with Gustav Leonhardt at Sweelinck Conservatorium. Former faculty of Schola Cantorum Basiliensis, Switzerland. Recordings on Titanic, Harmonia Mundi, EMI Reflexe and Wild Boar. Also current faculty of Longy School of Music.*

### Alan Mackay Fletcher

**Music Theory**

Alan Mackay Fletcher is a prolific composer who has been commissioned by a diverse group of artists including the Longy Early Music Ensemble, the New York Camerata, mezzo soprano Ariel Bybee of the Metropolitan Opera, the New World Festival in San Jose, Costa Rica, the Hudson String Quartet, pianists Robert Taub and Ana Maria Trenchi de Bottazzi, trumpeter Roger Blackburn of the Philadelphia Orchestra, and the Princeton University Chapel. He has been the recipient of an ASCAP Foundation Award, the Alexander Gretchaninoff Prize in Composition and the Sacks Memorial Prize in music from Princeton University.

*AB, Phi Beta Kappa, Princeton University; MM, DMA, The Juilliard School. Composition with Roger Sessions, Milton Babbitt, Edward T. Cone.*

### George Garzone

**Jazz Studies, Saxophone**

Saxophonist George Garzone is a member of The Fringe, a jazz trio that performs regularly in the Boston area and recently toured Portugal. The group has released three albums. He also tours with George Russell, and has recorded with Eddie Gomez and Steve Kuhn.

*BS, Berklee College of Music.*

### Alfred Genovese*

**Oboe**

A current member of the Boston Symphony Orchestra, Alfred Genovese is a former principal oboe of the Baltimore Symphony Orchestra, the St. Louis Symphony, the Metropolitan Opera and the Cleveland Orchestra under George Szell. He has been a participant in many festivals, including the Marlboro Festival and the Casals Festival of Puerto Rico.

*Diploma, Curtis Institute of Music. Oboe with Marcel Tabuteau.*

### John Gibbons

**Early Music, Harpsichord**

A distinguished keyboard artist and member of the Boston Museum Trio, John Gibbons has performed as a soloist with major performing groups in the United States and Europe, among them the Boston Symphony Orchestra, the New York Pro Musica, the New York Consort of Viols, the Boston Camerata and the Chamber Orchestra of Copenhagen. He received the Erwin Bodky Prize (1967) and a Fulbright Scholarship for study with Gustav Leonhardt in Amsterdam. He has performed at the Monadnock and Berkshire Music Festivals.

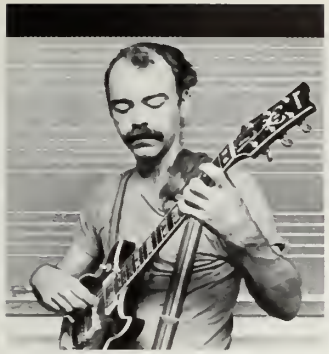
*BM with highest honors, NEC. Studies at Cincinnati Conservatory. Recipient of NEC Chadwick Medal (1967). Recordings on Musical Heritage Society, Titanic, Cambridge, Harmonia Mundi. Former faculty of Lowell State College, Brandeis University.*

### Jimmy Giuffre

**Jazz Studies, Woodwinds, Composition, Director of Composer's Improvisational Laboratory Orchestra.**

Jimmy Giuffre has performed with virtually all of the jazz greats, including Art Tatum, Duke Ellington, Ella Fitzgerald, Miles Davis, John Coltrane, Charles Mingus and the Modern Jazz Quartet. He was twice named Outstanding Clarinetist in the *Downbeat* Reader's Poll, and has been the first-ranked clarinetist in both *Podium* (Germany) and *Melody Maker* (England) jazz magazines. He has performed frequently at the Newport Jazz Festival, and has toured the U.S. and Europe with his own ensemble since 1956. His compositions include the Woody Herman classic, "Four Brothers," as well as other works for big band, orchestra, chorus, ballet and films. He received a Guggenheim Fellowship for composition in 1968, and is the author of *Aspects of Jazz-Performance . . . a Personal Approach.*

*BM, North Texas University. Clarinet with Arthur Bloom; composition with Wesley La Violette; reed making with Kal Opperman; flute with Jimmy Politis. Recordings for Atlantic, Columbia, Verve, Capitol, Soul Note, Choice. Former faculty of New York University; School of Jazz in Lenox (MA).*



### Mick Goodrick

**Jazz Studies, Third Stream, Guitar**

Guitarist Mick Goodrick has performed and or recorded with many of today's top jazz musicians, including Gary Burton, Jack DeJohnette, Joe Williams, Pat Metheny, Herb Pomeroy, Charlie Haden and the Liberation Music Orchestra. His engagements have included performances at the Kool Jazz Festival and several tours of the U.S. and Europe.

*BM, Berklee College of Music. Recordings on ECM, Polydor. National stage band clinician. Former faculty of Berklee College of Music.*

### Todd Gordon

**Voice, Vocal Accompaniment, Vocal Coaching**

*BM, University of Arkansas; MM, NEC. Voice with Bernard Barbeau; piano with Jerome Rappaport.*

### Peter Hadcock*

**Clarinet**

Peter Hadcock is the assistant principal clarinet of the Boston Symphony Orchestra and a member of the Boston Pops. Before coming to Boston, he was the principal clarinet of the Buffalo Philharmonic.

*BM, Eastman School of Music. Clarinet with Hasty. Former faculty of S.U.N.Y. at Buffalo, Community School in Buffalo.*

### Shelagh Hadley

**Liberal Arts, French**

*BA with honors, London University; Certificato, Perugia University, Italy. Former faculty of Bocconi University, Emmanuel College. Also current faculty of Boston University.*

### David Hahn

**Early Music, Lute**

David Hahn's performances in the United States and Europe include appearances with the Boston Symphony Orchestra, Boston Musica Viva, Musica Nel Chiostro in Florence, and at the City of London Festival. As a member of the Boston Renaissance Ensemble, he has performed and taught at music and dance workshops in Austria, France, and Germany. He has been recorded for several radio and television broadcasts in the United States.

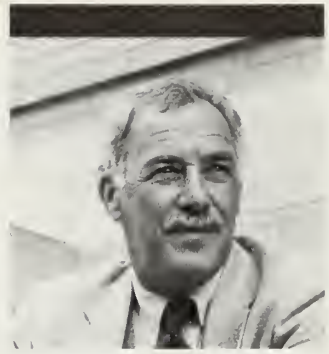
*BA, Brown University; BM, NEC; Certificate of Advanced Study, Guildhall School of Music and Drama.*

### Anne Hallmark

**Music History**

Anne Hallmark has presented papers at the medieval conference in Durham, England, the International Medieval Conference in Kalamazoo (MI), Brown University, College of the Holy Cross and NEC. She is the co-editor of the works of the late medieval composer Johannes Ciconia in the *Polyphonic Music of the Fourteenth Century* series. In 1978, she was the national program co-chairman for the American Musicological Society, and she is a former member of the Society's committee on Women and Music.

*BA, Barnard College; MFA, Princeton University; PhD in progress, Princeton University. Piano with Robert Goldsand, Maria Clodes. Member of International Musicological Society, American Musicological Society, Medieval Academy of America. Former faculty of Vassar College, M.I.T.*



### Lee Sanford Halprin

**Liberal Arts, English**

*AB, Upsala College; AM, Columbia University. Former teaching fellow at Harvard University, Tufts University.*

### Thompson Hanks

**Tuba, Chamber Music**

Thompson Hanks is a member of the highly regarded New York Brass Quintet, the New York City Ballet Orchestra and the Chautauqua Symphony, and is also an active free-lance player in New York. He is a former member of the San Antonio Symphony, the Puerto Rico Symphony and the Minneapolis Symphony.

*Tuba with Richard Burkhart, Donald Knaub, Arnold Jacobs.*

### Frank Hanson

**Piano Technology**

Frank Hanson is Boston's most prominent piano tuner and rebuilder. The shop superintendent of M. Steinert and Sons for 9 years, he is currently a partner of University Piano Service, whose regular clientele includes the Boston Symphony Orchestra, NEC, Smith College, Mt. Holyoke College, Wellesley College and several distinguished concert artists.

### Mark Harvey

**Music History**

Mark Harvey is an educator, minister and musician. A composer and jazz trumpeter, he has performed widely with his own groups and with artists such as Sheila Jordan, Howard McGhee, Gil Evans and George Russell. He is a fellow of the Society for the Arts, Religion and Contemporary Culture and was the founder and, for many years, president of the Jazz Coalition.

*AB, Syracuse University; ThM, Boston University School of Theology; PhD, Boston University. Composition with Jaki Byard, George Russell. Recordings with George Russell on Blue Note, with Baird Hersey and the Year of the Ear on Arista/Novus, and with own groups. Consultant to numerous state and local arts agencies and arts/education programs. Trustee of Massachusetts Cultural Alliance. Former faculty of Curry College, Wheelock College, Tufts University Experimental College, and guest lecturer at Harvard Summer School. Also current faculty of M.I.T.*

### Yuko Hayashi

**Chairman of Department of Organ**

An internationally known performer, Yuko Hayashi has concertized on historical instruments throughout Europe and the U.S. She has also performed at the national conventions of the Organ Historical Society and the American Guild of Organists, and performs frequently in her native Japan. She has presented premier performances of works by such composers as Gunther Schuller and Daniel Pinkham.

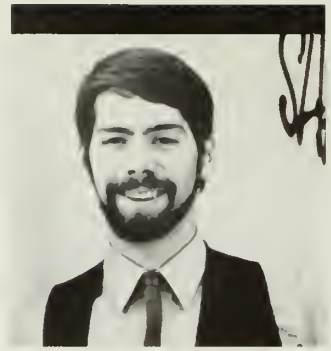
*Graduate, Conservatory of Music, Tokyo University of Arts, Japan; BM, MM with honors, Artist's Diploma, NEC. Organ with George Fazon, Donald Willing, Anton Heiller; harpsichord with Margaret Mason. Summer studies with Gustav Leonhardt. Former organist with N.H.K. Symphony Orchestra, Japan. Former director of Musica Sacra. Former faculty of Ferris Seminary, Japan. Visiting professor of International Christian University, Tokyo. Director of music at Old West Church, Boston. Also current faculty of NEC Extention Division.*

### John Heiss

**Flute, Composition, Music History, Chamber Music, Director of the Contemporary Ensemble**

John Heiss is active as a composer, flutist and teacher. His works have been performed in the U.S. and Europe, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage, the Da Capo Chamber Players, Aeolian Chamber Players, Berkshire Music Center Orchestra, Emmanuel Wind Quintet, National Flute Association, Alea III, and others. He has received grants, awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, National Endowment for the Arts, Massachusetts Council on the Arts and Humanities, the Martha Baird Rockefeller Foundation, ASCAP and the Guggenheim Foundation. He was also a winner of the Bowdoin College Contemporary Music Competition, and his works are published principally by Boosey and Hawkes and E.C. Schirmer. As a performer, he has been the principal flute of the Boston Musica Viva, done freelance playing with many local ensembles, including the Boston Symphony, and presented annual recitals in Jordan Hall. His articles on contemporary music have been published in *Perspectives of New Music, The Instrumentalist, Winds Quarterly* and other journals. He has recordings (as composer, flutist, and conductor) on Nonesuch, CRI, Golden Crest, Turnabout, and Arista.

*BA in mathematics, Lehigh University; MFA in music, Princeton University. Composition with Babbitt, Cone, Kim, Luening, Milhaud; flute with Hosmer, Lora, Tipton. Former faculty of Columbia University, Barnard College, M.I.T., NEC Institute at Tanglewood.*



### Fred Hersch

**Jazz Studies, Piano**

Jazz pianist Fred Hersch has performed with such well-known artists as Joe Henderson, Stan Getz, Art Farmer, Toots Theilemans, Jane Ira Bloom, Charlie Haden, Sam Jones, Lee Konitz, Chris Connor, the Woody Herman Orchestra, Eddie Daniels, Art Pepper, and others. He has toured Europe and the U.S., and has performed in Japan with his own trio. He presented a solo concert at the 1981 Kool Jazz Festival in New York City and his radio performances include broadcasts in Europe and appearances on National Public Radio's "Jazz Alive" and "American Jazz Radio Festival." His compositions have been performed and recorded by many noted jazz artists.

*BM with honors, NEC. Studies at Grinnell College, University of Cincinnati College-Conservatory of Music. Piano study with Sophia Rosoff, Joseph Prostakoff, Irma Wolpe, Margaret Chaloff, Jeanne Kirstein. Composition with Ludmilla Ulehla, Walter Mays. Piano with New York Philharmonic under Gunther Schuller (1978). Recordings as leader on Concord Jazz and JMT Records. Other recordings on Soul Note, GRP, Interplay, CTI, Marge, and Concord.*

### Ann Hobson-Pilot*

**Harp**

Ann Hobson-Pilot is the principal harp of the Boston Symphony Orchestra, the Boston Pops and the Boston Symphony Chamber Players. Prior to joining the BSO in 1965, she was the second harp with the Pittsburgh Symphony and the principal harp of the National Symphony in Washington, D.C. She has appeared as a soloist with the National Symphony, the Wichita Symphony, the Boston Pops and at Tanglewood. She is a participant in the Marlboro Festival and is a founding member of the New England Harp Trio.

*BM, Cleveland Institute of Music. Studies at Philadelphia Musical Academy. Harp with Marilyn Costello, Alice Chalifoux. Former faculty of Philadelphia Musical Academy, Temple University Music Festival at Ambler.*

### Helen Hodam

**Voice**

The singing career of soprano Helen Hodam has included appearances as a soloist with orchestra and in opera and oratorio, as well as on TV and radio. She was also the soprano soloist at the Christ Church Methodist in New York City.

*BM, Illinois Wesleyan; MM, Hartt College of Music. Advanced studies at Manhattan School of Music, Royal Academy of Music, Goethe Institute (Munich), Juilliard School of Music, Alliance Francaise (New York and Paris). Voice with Grace Polanski, Sidney Dietch, Olga Eisner. Lied repertoire with Paul Schilawsky, Erik Werba, Ernst Wolff; French repertoire with Jennie Tourel, Eva Gauthier, Irene Aitoff; opera with Luigi Rossini; Baroque repertoire with Paul Steinitz. Articles published in* American Music Teacher. *Former faculty of Oberlin College Conservatory of Music, Muskingum College, Mary Hardin-Baylor College. Also current faculty of American Institute of Musical Studies, Graz, Austria.*

### Randall Hodgkinson

**Piano**

Pianist Randall Hodgkinson is the grand prize winner of the 1981 International American Music Competition. He is a member of the contemporary music ensemble, Boston Musica Viva.

*BM with honors, MM with distinction, Artist Diploma, NEC. Piano with Veronica Jochum, Russell Sherman, Leonard Shure, Claude Frank, Eleanor Sokolof. Studies at Curtis Institute, Aspen Music Festival. Recordings on New World Recordings.*

### James Hoffmann

**Music Theory**

Composer James Hoffmann is the co-director of NEC's Enchanted Circle contemporary music concert series. He also served as the chairman of the Department of Undergraduate Theory from 1968 to 1980. He won the John Day Jackson and Woods-Chandler Prizes for Composition from Yale University.

*BM with highest honors, NEC; BM, MM, Yale University; DMA, University of Illinois. Composition and theory with Francis Judd Cooke, Carl McKinley, Quincy Porter, Paul Hindemith, Burrill Phillips, Hubert Kessler. Studies at Hochschule für Musik in Berlin with Boris Bracher, Josef Rufer. Winner of NEC Chadwick Medal. Recordings on Crest Records. Former faculty of Oberlin College, San Jose State College, Castle Hill.*

### Fred Holmgren

**Early Music, Trumpet**

Fred Holmgren is a specialist in baroque music, and has performed with many early music groups in the United States and Canada, including Banchetto Musicale and the Boston Camerata in Boston; the Smithsonian Chamber Players in Washington, D.C.; the Bach Ensemble and Waverly Consort in New York; Musica Rara in Baltimore, Ars Musica in Ann Arbor, and Tafelmusik in Toronto. He has recorded for the Nonesuch, Musical Heritage Society, Smithsonian, and Pro Arte labels.

*BM, Oberlin College Conservatory of Music.*

### Harriotte Hurie

**Third Stream, Vocal Style of North India**

Harriotte Hurie, who specializes in the music of North India, has performed throughout North America and in Banares, India.

*MM, Wesleyan University, Middleton, Ct.; MM, Banares University, Banares, India. Former faculty of Wesleyan University.*

### Laura Jeppesen

**Early Music, Viola da Gamba**

*BA, Wheaton College; MM, Yale University. Studies with Nancy Cirillo, Broadus Erle. Studies at Hamburg Hochschule für Musik with Johannes Koch, Conservatoire Royale de Brussels with Wieland Kuijken. Member of Boston Camerata, Boston Museum Trio.*

### Veronica Jochum

**Piano**

Veronica Jochum has performed throughout the world, appearing as piano soloist with such leading orchestras as the Boston Symphony Orchestra, the Chamber Orchestra of the 92nd St. Y in New York City, the Minnesota Orchestra, the Berlin Philharmonic, the Munich Philharmonic, the Concertgebouw of Amsterdam, the London Symphony, L'Orchestre de la Suisse Romande, the Vienna Symphony, the Maggio Musicale, the Jerusalem Symphony and many others. She has performed at the renowned music festivals of Marlboro, Tanglewood, Montreux, Wallonie in Belgium and others.

*Graduate of Hochschule fur Musik, Munich; MM (equivalent) with highest honors, Concert Artist Diploma. Piano with Edwin Fischer, Josef Benvenuti (Conservatoire de Paris), Rudolf Serkin. Recordings on Philips, Deutsche Grammophon, Golden Crest, CBS, Orseo, Laurel. Guest lecturer, Radcliffe Seminar Series (1970); former artist-in-residence and board of advisors, Eastern Music Festival; former faculty of Berkshire Music Center, Settlement School of Philadelphia, Radcliffe Institute, Eastern Music Festival.*

### Sandra R. Joshel

**Liberal Arts, History**

*BA, Skidmore College; MA, PhD, Rutgers University. Former faculty of Boston College, Douglass College, Rutgers College.*

### Karen Kaderavek

**Early Music, Baroque 'Cello**

Karen Kaderavek currently plays baroque 'cello with the Boston Early Music Festival Orchestra and Boston's Banchetto Musicale, and has appeared as guest artist with Music Antiqua Köln. She is principal 'cellist of the Vermont Symphony Orchestra, and is a member of the Vaener String Trio and the Champlain Piano Trio, in-residence at State University of New York, Plattsburgh. She is 'cellist for Alea III contemporary music ensemble and Composers in Red Sneakers, and has performed with the Apple Hill Chamber Players and at the Music from Angel Fire Chamber Music Festival in New Mexico.

*BM, Drake University; MM, University of Michigan; Artist Diploma, Hartt School of Music. 'Cello with Leslie Parnas, Fortunato Arico, Aldo Parisot, Lorne Munroe, John Ehrlich, Karl Fruh. Current faculty of State University of New York, Plattsburgh, and NEC Extension Division.*

### Bernard Kadinoff

**Viola**

Before becoming a member of the Boston Symphony Orchestra in 1951 under Charles Munch, Bernard Kadinoff played in the NBC Symphony Orchestra under the direction of Arturo Toscanini. A frequent soloist and recitalist, he has also made recordings of contemporary music for Deutsche Grammophon, and taken part in the Fairbanks (Alaska) Music Festival with the Cambridge String Quartet.

*Studies at The Juilliard School with Milton Katims. Current faculty of Boston University and the Boston University Tanglewood Institute.*

### Paul Kantor

**Violin**

Violinist Paul Kantor is the concertmaster of the New Haven Symphony and the Aspen Chamber Symphony. A chamber music devotee, he has toured internationally with the Berkshire Chamber Players, with whom he recorded the Bartok "Contrasts." A founding member of both the New Haven String Quartet and the New York String Quartet, he is the former first violinist of the Lenox String Quartet. He currently performs with the Wall Street Chamber Players in New Haven and National Musical Arts in Washington, D.C.

*BM, MM, The Juilliard School of Music. Violin with Dorothy DeLay, Robert Mann. Also current faculty of Yale School of Music, The Juilliard School, Aspen Music School.*

### Steven Karidoyanes

**Associate Conductor of Choruses**

Steven Karidoyanes has served as music director/conductor of the East Central Indiana Youth Symphony Orchestra, assistant conductor of the Ball State University (Indiana) Symphony Orchestra, and artistic director/conductor of the Men's Chorale of Boston. He is a composer as well as conductor, whose works have been performed throughout this country, in Ontario, Canada, and by the French National Radio Chorus. He also performs in the Boston area as a concert tenor, and is a classical music announcer/producer for National Public Radio affiliates in Indiana and Boston. *BM, Boston University; MM, Ball State University. Former faculty of Hellenic College/Holy Cross and Endicott College. Current faculty of the Boston University Tanglewood Institute Young Artists Vocal Program.*

### Daniel Katzen*

**Horn**

*Member of Boston Symphony Orchestra and Boston Pops. BM with distinction, Indiana School of Music. Studies with Dale Clevenger, Philip Farkas, Michael Höltzel, Milan Yancich.*

### Charles Kavalovski*

**Horn**

Charles Kavalovski has been the principal horn of the Boston Symphony Orchestra since 1971. He is also a member of the Boston Symphony Chamber Players and has appeared as a soloist with the BSO and other major orchestras in the U.S. and Canada. He has made a solo recording for the Musical Heritage Society in addition to his orchestra and chamber music recordings. He performs frequently for the International Horn Society annual meetings and has been on the international horn competition juries of Munich and Prague. He has been on the faculties of Boston University, the Banff Center for Fine Arts and the Berkshire Music Center, and has presented master classes and clinics at schools both here and abroad. In addition to being a musician, he holds a doctorate in nuclear physics from the University of Minnesota and spent 10 years as a teacher and researcher in that field before joining the Denver Symphony as principal horn in 1969.

### Maureen Kennedy

**Music Education, Director of Orff Studies, Director of Placement**

*BA, College of Notre Dame of Maryland; Teacher's Certificate in Orff Schulwerk, Royal Conservatory of Music, Toronto; M.Ed., Cambridge College; Diploma, Orff Institute, Salzburg. Author of* Circle Round the Zero.

### James A. Klein

**Liberal Arts, History**

*BA, MA, Keble College, Oxford University, England; Ph.D., Harvard University.*

### Louis Krasner

**Violin, Chamber Music**

A gifted musician and teacher, Louis Krasner is renowned for having presented the first performances of the violin concerti of Berg (which was written for Mr. Krasner), Schoenberg, Sessions, Casella, Achron and others. He has appeared as a soloist with such orchestras as the Vienna Philharmonic under Klemperer, the Boston Symphony Orchestra under Koussevitzky, the New York Philharmonic under Mitropoulos, the B.B.C. Orchestra under Wood and Webern, as well as the Cleveland Orchestra, the Berlin Philharmonic, and many others. He was the concertmaster of the Minneapolis Orchestra under Mitropoulos (1944–1949) and the Syracuse Symphony (1960–1968). He is also the organizer and former president of the New York State Chapter of the American String Teachers Association and vice president of the International Alban Berg Society.

*Teacher and Soloist Diploma, NEC. Studies with Eugene Gruenberg, Carl Flesch, Lucien Capet, Sevcik. Founder of Syracuse Friends of Chamber Music. Recipient of Samuel Simons Sanford Medal, Yale University; Distinguished Service Award from the American String Teachers Association; and Governor's Award for the Arts, State of Rhode Island. Member of Board of Judges of Leventritt Competition (1967), music panel of National Endowment for the Arts (1967–1969), Honorary Professor, Academia Filarmonica. Former conductor of Syracuse University Orchestra. Lecture-recitals throughout U.S. and Europe, and on National Public Radio. Chairman of Tanglewood String Symposia (1964), Tanglewood Seminar in String Teaching (1965), Tanglewood Seminar for Music Teachers (1966). Recordings on Columbia and Margun Records. Articles in* Journal of Arnold Schoenberg Institute, Austria Musikzeit-schrift, *and others. Professor Emeritus of Syracuse University. Faculty of Berkshire Music Center.*

### Donald Lafferty

**Music History, Music Theory**

Donald Lafferty has been a member of the NEC faculty since 1969. In addition to teaching, he has performed in New England as a solo pianist, chamber musician and accompanist.

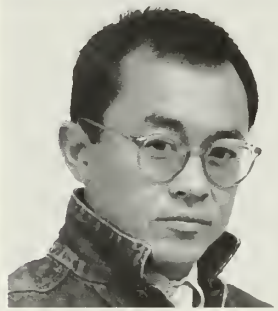
*BEA with honors, University of Buffalo; MFA, Brandeis University; further studies at NEC. Theory and analysis with Robert Mols, Allen Sapp, Arthur Berger, Seymour Shifrin, Ernst Oster; composition with Arthur Berger, Harold Shapero, Malcolm Peyton. Former faculty of Clark University.*

### Robert Labaree

**Music History and Ethnomusicology**

Robert Labaree is a specialist in Turkish music and medieval European music.

*MA, Wesleyan University.*



### Thomas Oboe Lee

**Composition, Music History**

Thomas Oboe Lee is a founding-member of the celebrated Boston composers' collaborative Composers in Red Sneakers. While he is busy composing for the Sneakers concert series, his works also are performed frequently in New York, San Francisco, Houston and Washington, D.C. He has been commissioned by the Kronos Quartet, the St. Paul Chamber Orchestra, the Fromm Music Foundation, the Koussevitzky Music Foundation, the Pro-Arte Chamber Orchestra of Boston, Collage, and others. He was selected for inclusion in the 1984 Esquire Register as part of "The Best of the New Generation—Men and Women Under Forty Who Are Changing America." His *Third String Quartet* won First Prize in the 1983 Kennedy Center Friedheim Awards for chamber music composition. Other awards he has received include the Charles Ives Fellowship from the American Academy and Institute of Arts and Letters, a Guggenheim Fellowship, a Composers Fellowship from the National Endowment for the Arts, twice the Massachusetts Artists Fellowship, a Martha Baird Rockefeller Grant, MacDowell Colony Fellowships, and the Koussevitzky "Tanglewood" Composition Prize.

*BA, University of Pittsburgh; MM in composition, MM in jazz composition, NEC; Ph.D., Harvard University. Composition with Betsy Jolas, Gunther Schuller, William Thomas McKinley, Earl Kim. Music published by Margun Music, Departed Feathers Music. Former faculty of Berklee College of Music, Swarthmore College.*

### Eugene Lehner*

**Viola, Chamber Music**

A member of the Boston Symphony Orchestra since 1939, Eugene Lehner was a member of the Kolisch Quartet for 13 years and the Stradivarius Quartet for 10 years. He is a fellow of the American Academy of Arts and Sciences.

*Graduate of the Royal Conservatory of Music, Budapest. Violin with Jeno Hubay; composition with Zoltan Kodály. Also current faculty of Berkshire Music Center, Brandeis University, Wellesley College.*

### David Leisner

**Guitar, Chamber Music**

David Leisner has appeared in solo and chamber music recitals and as soloist with orchestra in the U.S., Canada and Europe. He was awarded the Silver Medal at the 1981 International Guitar Competition in Geneva, Switzerland, and he won second prize in the 1975 Toronto International Guitar Competition. Featured in many international guitar festivals as performer and educator, Leisner has also given master classes at the University of Southern California, San Francisco Conservatory, Cleveland Institute of Music, Yale University, and many other institutions. Devoted to expanding the guitar literature, he has reintroduced the works of Romantic composer J.K. Mertz (1806-1856) and has written works for voice, chorus, violin, 'cello, flute and string quartet, as well as solo guitar. His editions of works by Mertz and Virgil Thompson, and his own compositions have been published by the Theodore Presser Co.

*BA, Wesleyan University. Guitar with John Duarte, Angelo Gilardino, David Starobin; interpretation with Karen Tuttle, John Kirkpatrick. Compositions published by G. Schirmer/AMP, Theodore Presser Co. Affiliate Artist, Recordings on Titanic, CRI. Former faculty of Amherst College.*

### Laurence Lesser

**Violoncello**

'Cellist Laurence Lesser, President of New England Conservatory, was a prize winner in the 1966 Tchaikovsky Competition in Moscow and was a guest performer in the historic Heifetz-Piatigorsky concerts and recordings. In 1976 he gave the premiere of Menotti's Fantasia (written for him under a Ford Foundation grant) with the New Japan Philharmonic under Seiji Ozawa. Mr. Lesser has appeared as soloist with the Boston Symphony Orchestra, the London Philharmonic, the Los Angeles Philharmonic and other major orchestras. He has appeared at the Casals, Marlboro, Charleston, and Spoleto festivals, as well as London's "South Bank Summer Music" Festival, and he has been a frequent guest of the Lincoln Center Chamber Music Society in New York. He is associated with the Toho-Gakuen School of Music in Tokyo.

*BA cum laude, Phi Beta Kappa, Harvard College. Studies with Gregor Piatigorsky at the University of Southern California. Fulbright Scholar with Gaspar Cassadó. Recordings on Columbia, RCA, Melodiya, Desto. Former faculty of Peabody Institute, University of Southern California, Eastman School of Music.*

### Carol Lewis

**Early Music, Collegium Musicum**

Carol Lewis, who plays the viola da gamba, has recently returned from Switzerland where she studied at the Schola Cantorum Basiliensis. While in Europe, she performed frequently with Jordi Savall. Lewis has made recordings with many groups, including several with Hesperion XX.

*BM, NEC.*

### Seymour Lipkin

**Piano**

Seymour Lipkin, winner of the 1948 Rachmaninoff Piano Competition, has appeared as soloist with most of the major orchestras in this country, including repeated engagements with Boston and New York, as well as Chicago, Philadelphia, Cleveland, Pittsburgh, Buffalo, Los Angeles, and St. Louis, and with conductors, such as Dohnanyi, Munch, Reiner, Steinberg, Ormandy, Bernstein, Koussevitzky, and Szell. He recorded the Stravinsky Piano Concerto with Leonard Bernstein and the New York Philharmonic. Lipkin has served as Music Director of both the Long Island Symphony and the Joffrey Ballet Company, and has guest conducted numerous orchestras throughout the country, including the New York Philharmonic, the Cleveland Orchestra, and the Detroit Symphony. As conductor of the Joffrey Ballet, he conducted many other orchestras in the world, such as Chicago, San Francisco, Seattle, Buffalo, Houston, Vancouver, and the Great Vienna Symphony. After a 20-year absence in which he concentrated on his conducting, Lipkin returned to the concert stage as performer with a recital at the 92nd Street Y in New York City in March of 1981. Of the concert, Edward Rothstein of the *New York Times* wrote that, "If another year goes before his next one, it will be too long." Since then, Lipkin has performed three times with the New York Philharmonic, again at New York's 92nd Street Y, at Kennedy Center in Washington, D.C., and at the Spoleto Festival, where the press described him as "Perhaps one of the best pianists that America has ever had."

*BM, Curtis Institute. Piano with Rudolf Serkin, Mieczyslaw Horszowski, David Saperton; conducting with Serge Koussevitzky, George Szell. Also current faculty of Curtis Institute and Manhattan School of Music.*

### Malcolm Lowe

**Violin**

Malcolm Lowe is concertmaster of the Boston Symphony Orchestra and performs with the Boston Symphony Chamber Players. He was formerly concertmaster of the Orchestre Symphonique de Quebec, the Worcester Symphony, the Regina (Saskatchewan) Symphony, and the New York String Seminar. He has performed with all the major Canadian orchestras, including the Montreal Symphony, the National Arts Center Orchestra in Ottawa, and the Toronto Symphony. In 1979, he was one of the top prize winners in the Montreal International Violin Competition.

*Studies at the Regina Conservatory of Music in Saskatchewan, Meadowmount School of Music, Curtis Institute of Music. Violin with Howard Leyton-Brown, Ivan Galamian, Sally Thomas, Jaime Laredo; chamber music with Josef Gingold, Jascha Brodsky, Felix Galamier, Mischa Schneider.*

### Daryl Lowery

**Third Stream, Saxophone**

Daryl Lowery is closely involved in Boston's popular music scene as a producer and performer, and appears regularly as a soloist with a group featuring high-tech synthesis and computer-based music systems. Formerly a member of the Ellis Hall Group, he has appeared as a soloist with the NEC Symphony Orchestra, performed frequently with Jaki Byard and Ran Blake, and toured Europe with Anthony Braxton, Rufus Ried, and Jean Lee. In 1977, Lowery was named the Outstanding Saxophone Soloist at the Quinnepeac Jazz Festival.

*BM, BMed., NEC. Saxophone and clarinet with Joe Allard; Indian music with Peter Row; Third Stream studies with Ran Blake; Hankus Netsky. Recordings on Arista, Permanent Wave, Close Connections, Golden Crest. Former faculty of NEC Extension Division.*

### Richard Mackey*

**Horn**

A current member of the Boston Symphony Orchestra, Richard Mackey has also been a member of the Cleveland Orchestra, the Detroit Symphony and the Japan Philharmonic of Tokyo. He has performed at the Marlboro Music Festival and for Hollywood studios.

*Studies at NEC. Horn with Willem Valkenier; solfege with Gaston Dufresne.*

### Joseph Gabriel Maneri

**Music Theory**

A composer and performer of microtonal music, Joseph Gabriel Maneri is the co-author of the book *Preliminary Studies in the Virtual Pitch Continuum*. He presents lectures, lecture/demonstrations, and workshops, and has formed an instrumental sextet which performs written and improvised music through the virtual pitch continuum. His piano concerto entitled *Metanoia* was recently performed by Rebecca la Brecque and the American Composers Orchestra at Alice Tully Hall, Lincoln Center, New York, and *Maranotha*, a work for woodwind, brass and percussion, was requested by Gunther Schuller and performed at Tanglewood. His *And Death Shall Have No Dominion*, for soprano and piano from a poem by Dylan Thomas, was recorded on Golden Crest Records. As a performer, he is a solo artist on various instruments, principally clarinet and saxophone, and has a repertoire including jazz and ethnic music, as well as his own microtonal compositions.

*Theory, composition, and piano with Josef Schmid. Published by Margun and Accentuate.*

### Leslie Martin*

**Double Bass**

*Member of Boston Symphony Orchestra. Studies at Cornish School of Music, University of Washington, American Conservatory. Double bass with John Tepley, George Moleux. Former member of Seattle Symphony Orchestra, plus Gene Krupa, Jan Garber, Skinnay Ennis and Ted Weems Orchestras.*

### Jacob Maxin

**Piano**

Jacob Maxin made his Town Hall debut in New York City in 1961, and performed with the Young Artist's Series of 1963. He has performed frequently in New York since that time and has made many concert tours. He appeared as a soloist with the Philadelphia Orchestra, Eugene Ormandy conducting, and is a former member of the Aeolian Chamber Players.

*BS, MS, Juilliard School of Music. Piano with Irma Wolpe, Edward Steuermann, Ilona Kabos; composition with Stefan Wolpe, Robert Ward, Vincent Persichetti, Roger Sessions. Former faculty of Juilliard School of Music. Summer faculty of Brandeis University, University of Colorado, Pomona College, Bowdoin College.*

### William Thomas McKinley

**Composition, Jazz Piano**

William Thomas McKinley has achieved considerable recognition as a composer and jazz performer. His compositions have been performed worldwide by major contemporary artists such as Richard Stoltzman, Stephanie Jutt, Peter Serkin, Fred Sherry and Gunther Schuller, and by such prominent ensembles as Tashi, the Chicago Symphony, the Minnesota Orchestra, the Pittsburgh Symphony, the New York Philharmonic, Collage, Boston Musica Viva, the John Oliver Chorale, the Sequoia String Quartet, the Hartford Symphony, the Pittsburgh New Music Ensemble, the American Composers Orchestra, the 92nd Street Y Orchestra, and the Tanglewood Festival Orchestra. In the last decade, McKinley has been honored by receiving numerous prestigious awards, including a Guggenheim Fellowship; an Academy-Institute Award in Music by the American Academy of Arts and Letters; a Koussevitzky Foundation commission; a Lincoln Chamber Music Society commission; several Fromm Foundation commissions; a Concert Artists Guild commission; numerous National Endowment for the Arts in Classical Composition awards, as well as the National Endowment for the Arts in Jazz Composition awards; several Massachusetts Council for the Arts awards, a Naumberg Foundation commission, the National Flute Association Award; and honorable mention in the New England ISCM. He was also a finalist in the 1985 Kennedy Center Friedheim Awards, and he has twice been a composer-in-residence at the Berkshire Music Center. As a jazz pianist, he has appeared with Dave Liebman, John Scofield, Miroslav Vitous and Billy Hart.

*BFA, Carnegie-Mellon University; MM, MMA, DMA, Yale University. Studies at Berkshire Music Center. Studies with Nikolai Lopatnikoff, Frederick Dorian, Mel Powell, Yehudi Wyner, Gunther Schuller. Recordings as a pianist and composer on CRI, Delos, Northeastern, Gunmar. Former faculty of Yale University, University of Chicago, S.U.N.Y. Albany.*

### John McNeil
**Jazz Studies, Trumpet**
The author of *Jazz Trumpet Techniques*, John McNeil is the leader of his own ensemble, which has toured Europe and the U.S. and recorded five albums. He has also performed with Horace Silver and the Thad Jones/Mel Lewis Orchestra. A world-renowned clinician, he has taught workshops with Jamey Aebersold throughout the U.S., Europe, Australia and New Zealand.

### Bruce McPherson
**Chairman of Liberal Arts**
Bruce McPherson is the author of *Between Two Worlds: Victorian Ambivalence About Progress* (1982) and co-author of *An Education of Value: The Purposes and Practices of Schools* (Cambridge University Press, 1985). He has published many articles on diverse subjects such as intellectual history, psychoanalysis and film, educational philosophy, and social policy. His publications have appeared in *Daedalus, Harvard Educational Review, The Dream Journal*, and other journals. He has been a consultant for the World Bank at Cairo University, Eygpt and a consultant to the Australian Institute of Sport. He was named a Special Advisor to the Joint Education Committee of the Massachusetts House and Senate. He was an Outward Bound instructor in a number of countries and was a member of a Himalayan Mountaineering expedition. He has also been a Mellon Fellow at the Aspen Institute for Humanistic Studies.
*BA, MA, Australian National University; Diploma of Education, Sydney University; Ed.D., Harvard Graduate School of Education. Currently on leave of absence from Boston University where he is Assistant Professor, School of Education Department of Humanistic Studies. Currently lecturer at Harvard University Graduate School of Education.*

### Jonathan Menkis
**Horn**
Jonathan Menkis has been assistant principal horn with the Boston Symphony Orchestra since 1984. He has also performed with the New Orleans Philharmonic, as associate principal horn with the Sacramento Symphony, and as principal horn with the Colorado Philharmonic. He has toured with the American Wind Symphony and participated in the Colorado Music Festival.
*BM, Ithaca College. Also current faculty of Boston Conservatory.*

### Laurie Monahan
**Early Music, Voice**
Singer Laurie Monahan, who was termed "a wonderous singer with a haunting voice of breathtaking purity and flexibility" in a recent *Boston Globe* review, is a founding member of Ensemble Project Ars Nova, a quartet of musicians specializing in the performance of late medieval music, and also performs often with Sequentia of Cologne. She has recorded on the German Harmonia Mundi label.
*BM, University of Oregon; MM, NEC. Studies at the Schola Cantorum in Basel, Switzerland with Andrea von Ramm and Thomas Binkley. Former faculty of Schola Cantorum. Current faculty of Longy School of Music.*

### Claude Monteux
**Flute, Chamber Music**
Claude Monteux has appeared in recital and with orchestras throughout the U.S. and Europe. He has made recordings with the London Symphony, the Royal Philharmonic, the Academy of St. Martin-in-the-Fields and with several chamber ensembles. He served as principal flute with the Kansas City Philharmonic, and flutist/assistant conductor of the Ballet Russe de Monte Carlo. He was also the conductor of the Columbus Symphony and the Hudson Valley Philharmonic, and has appeared as either a soloist or guest conductor with the Royal Philharmonic Orchestra, French Radio Orchestra, RIIS, Brussels Radio and the Pittsburgh Symphony. He is currently the music director of the Haydn Festival Association.
*Baccalaureate in France; Black Mountain College. Flute with Georges Laurent; piano with Nin-Culmell, Heinrich Gebhardt. Former faculty of Ohio State University, Peabody Conservatory.*

### Richard Moore

**Liberal Arts, English**

Richard Moore is the author of four books of poems: *A Question of Survival*, *Word from the Hills*, *Empires*, and *The Education of a Mouse*. His poems and essays have appeared in *The New Yorker*, *Poetry*, *The Hudson Review*, *Harper's*, *Atlantic Monthly* and other magazines. He is also the librettist of the opera *Chocorua*, which was performed at Tanglewood in 1972.

*BA, Yale University; MA, Trinity College in Hartford. Teaching fellow, Boston University; Fulbright Fellowship. Fanny Hurst Professor of Creative Literature at Brandeis University (1976). Former faculty of Trinity College in Burlington (VT).*

### John Moriarty

**Chairman of Opera Department of the Boston and New England Conservatories.**

John Moriarty is the artistic director of Central City Opera and has conducted and stage directed productions at opera companies throughout the country. He was formerly the artistic administrator and administrator of the apprentice programs of the Wolf Trap Opera Company and Santa Fe Opera, the artistic administrator of the Opera Society of Washington, and administrator of the apprentice program at the Lake George Opera Festival. He is the author of *Diction* (pub. E.C. Schirmer Music Co.).

*BM with highest honors, NEC. Studies at Brandeis University, Mills College. Piano with Egon Petri, Carlo Zecchi; French vocal literature with Pierre Bernac. Piano soloist with Boston Pops, Radio Eireann Orchestra of Dublin. Adjudicator for Met Opera Auditions in Denver, San Antonio. Numerous articles published. Recordings on Cambridge Records. Also current faculty of Boston Conservatory.*

### Robert Moses

**Jazz Studies, Percussion**

Robert Moses is well known in the jazz world as a performer and composer. In 1965, he first began to perform his own music as a member of the Free Spirits, also featuring saxophonist Jim Pepper and guitarist Larry Corywell. He went on to perform with Roland Kirk and Gary Burton, later forming the jazz/rock band Compost with Jack DeJohnette and Harold Vick. Moses created his own label, Mozown Records, in 1975 to release *Bittersweet in the Ozone*, original music for a large ensemble, including Randy Brecker, Eddie Gomez, Dave Liebman, and Billy Hart. In recent years, he has performed and/or recorded with Pat Metheny, Lee Konitz, Jaco Pastorius and the trio Open Sky, and released two albums of his own music, *When Elephants Dream of Music* and *Visit with the Great Spirit*, on Gramavision Records.

### Sheila Murphy

**Opera**

*BFA, Boston Conservatory of Music. Also current faculty of BCM Extension Division.*

### Robert E. Nagel

**Trumpet, Chamber Music**

Robert Nagel has appeared as a soloist throughout the U.S. and Europe, and is a member of the New York Brass Quintet and the Kings Brass. He is a former member of the Little Orchestra Society of New York, the Contemporary Chamber Ensemble, the Casals Festival Orchestra, the Aspen Festival Orchestra and the Goldman Band. He is the co-founder of the International Trumpet Guild, and is also a conductor and composer whose works for brass have been published by Belwin-Mills, Broadmen, Edwin B. Marks, Lillenas, Queen City Brass, Mentor and Southern Music Corp.

*BS, MS, Juilliard School of Music. Trumpet with Fred Bosworth, Frank Simon, Ernest Williams; composition with Aaron Copland, William Bergsma, Peter Mennin, Vincent Persichetti. Solo and ensemble recordings. President of Mentor Music, Inc. Former faculty of Hofstra University, University of Hartford, Juilliard School of Music, Rutgers University. Also current faculty of Yale School of Music, Manhattan School of Music.*

### Hankus Netsky

**Third Stream**

Oboist Hankus Netsky is the founder and director of the Klezmer Conservatory Band, an internationally acclaimed traditional Yiddish music group. He has also performed with Ran Blake throughout the U.S. and Europe.

*BM with honors, MM with honors, NEC. Studies at Carnegie-Mellon University. Oboe with Fernand Gillet, Thomas Faye, Fredric Cohen; composition with Malcolm Peyton, William Thomas McKinley, Roland Leich; jazz with Jaki Byard, George Russell; Third Stream music with Ran Blake. Recordings on Kleztone, Vanguard, Arista-Nova, Golden Crest. Also current faculty of Hebrew College.*

### Michele Parker

**Music Education**

*Violist of the Demetrios Chamber Players. Performances in Boston area, New York, Oregon. BM, Philadelphia Musical Academy; MA, Catholic University. Studies at University of Pennsylvania, Mozarteum in Salzburg, Austria. Studies with David Nadien, Karen Tuttle, George Neikrug. Also current faculty of All-Newton Music School and the New Music School in Cambridge.*

### Margaret Pash

**Early Music, Director of Collegium Musicum**

Margaret Pash is a specialist in renaissance performance practice. As a member of the Boston Renaissance Ensemble with NEC colleagues David Hahn and John Tyson, she has performed to critical acclaim in the United States and Europe on viola da gamba, lute, and voice. She is a regular performer and lecturer at several workshops and conferences, and frequently acts as a consultant to medieval, renaissance and baroque theatrical productions.

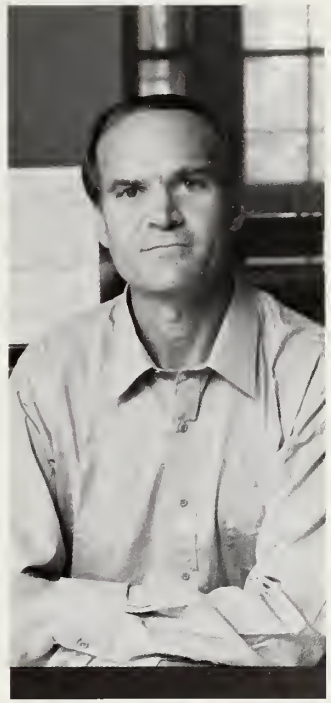
*BM (voice), NEC; MM in Early Music Performance (voice), MM in Early Music Performance (court dance), NEC. Recordings for AFKA Records, and numerous radio and TV broadcasts in New England and France.*

### Mark Pearson

**Chairman of Department of Voice**

Bass-baritone Mark Pearson has appeared as a soloist with the Boston Symphony Orchestra, New York Pro Musica, the Civic Symphony Orchestra, the Cecilia Society and Chorus pro Musica. He has presented premier performances of works by Daniel Pinkham, Ernst Bloch, Paul Hindemith and Benjamin Britten. The many master classes and vocal workshops he has presented include the "Master Teachers of Voice" series at Westminster Choir College.

*BA, Oberlin College; MA, Stanford University. Recordings on Music Guild, Cambridge, Turnabout.*



### Malcolm C. Peyton

**Chairman of Composition Department**

Malcolm Peyton has been the recipient of a Woodrow Wilson National Fellowship, a Fulbright Fellowship, a Margaret Le Crofts Fellowship, grants from the National Endowment for the Arts and the Norlin Foundation, and a citation from the American Academy and Institute of Arts and Letters. His music has been performed in Europe as well as throughout the U.S., and is published by Boelke Bomart/Mobart Music Publications and The Association for the Promotion of New Music.

*BA, MFA, Princeton University. Studies at Berkshire Music Center, Nordwest Deutsche Academie für Musik. Composition with Roger Sessions, Edward Cone, Aaron Copland, Irving Fine, Wolfgang Fortner; piano with Edward Steuerman. President of Princeton Symphony Orchestra (1961–1962). Recordings on CRI. Former visiting lecturer at Princeton University, Boston University.*

### Daniel Pinkham

**Chairman of Early Music Performance Department; Music History and Musicology**

A composer, conductor, harpsichordist and organist, Daniel Pinkham is a well-respected member of the Conservatory's faculty. His compositions for orchestra, chorus, chamber ensembles, and organ are widely performed. He has himself performed in the U.S. and Europe, and is the organist and music director of the historic King's Chapel in Boston. He has been the recipient of Fulbright and Ford Foundation Fellowships, and is a Fellow of the American Academy of Arts and Sciences.

*AB, MA, Harvard University; LittD Honorary, Nebraska Wesleyan University; MUSD Honorary, Adrian College; MUSD Honorary, Westminster Choir College. Composition with Walter Piston, Aaron Copland, Arthur Honegger, Samuel Barber, Nadia Boulanger; organ with E. Power Biggs; harpsichord with Putnam Aldrich, Wanda Landowska. Former visiting lecturer at Harvard University.*

### William Porter

**Organ**

William Porter performs frequently around the United States, and has toured West German and Italy. He has served as Director of Music at St. Peter's Episcopal Church in Lakewood, Ohio, Yale Divinity School, and the First Congregational Church in Branford, Ct. Porter has recorded on Gasparo Records, and written articles for *The Diapason*, *The American Organist*, and *The Courant*. He was awarded the Selby Houston Award for excellence in organ performance and music theory from Oberlin College, the H. Frank Bozyan Award from Yale University, and the Erwin Bodky Award from the Cambridge (Ma.) Society for Early Music.

*BM, Oberlin College; MM, DMA, Yale University. Organ with Fenner Douglass, Charles Krigbaum; harpsichord with David Boe, Ralph Kirkpatrick; piano with John Elvin, John Perry.*

### Henry Portnoi**

**Double Bass**

The former principal bass of the Boston Symphony Orchestra, Henry Portnoi is the author of *Creative Bass Technique*. He is also a former member of the BSO Chamber Players and the Zimbler Sinfonietta, with which he has recorded, as well as a former member of the Pittsburgh Symphony under Reiner and the Indianapolis Symphony under Scvitzky.

*Graduate of Curtis Institute of Music. Double bass with Anton Torello.*

### Kenneth Radnofsky

**Saxophone, Bass Clarinet, Chamber Music**

One of the foremost concert saxophonists, Kenneth Radnofsky has performed as soloist with the Boston Pops, Pittsburgh Symphony, National Orchestra Association in Carnegie Hall, Oregon Symphony, Philharmonic Orchestra of Florida, Portland and Akron Symphonies, to name but a few. He has premiered the saxophone concertos of Gunther Schuller and David Amram, and will premiere new works written for him by Morton Subotnick, Donald Martino, and Milton Babbitt. He won critical acclaim as solo saxophone with the Santa Fe Opera in the American premiere of Berg's *Lulu* and has been a frequent participant at the Marlboro Festival.

*Saxophone performances for Boston Symphony, BM cum laude, Univ. of Houston, MM with honors, NEC. Saxophone and Clarinet with Joseph Allard, Jeffrey Lerner. Recordings on Deutsche Grammophon, Spectrum, Golden Crest, Northeastern, Margun and Marlboro Recording Society. Also current faculty of Hartt School of Music.*

### Christa Rakich

**Organ**

Christa Rakich has made frequent concert tours of the U.S. and Western Europe and has been a featured artist at American Organ Guild conventions and the Harvard Bach Organ Seminar. She was awarded second prize in the 1976 Bruges International Organ Competition for her performance of works by J.S. Bach. She received a Fulbright Grant for study at the Vienna Hochschule für Music and a grant from the Austro-American Society of Boston for research in Austria.

*BA (German), BM (Organ), Oberlin College; MM with honors, NEC. Phi Beta Kappa, Pi Kappa Lambda. Organ with Bernard Lagace, Garth Peacock, Anton Heiller, Yuko Hayashi; harpsichord with Lisa Crawford. Recordings on Titanic. Former Assistant University Organist at Harvard University. Currently artist-in-residence at the Van Pelt College House at the University of Pennsylvania, faculty of University of Connecticut at Storrs.*

### Dorothy Rankine

**Liberal Arts, Art History**

*DA, Edinburgh College of Art. Studies at Radcliffe College, DeCordova Museum School. Works exhibited in the U.S., British Isles. Former Director for Visual Arts, Arlington, MA.*

### Wayne Rapier*

**Oboe, English Horn**

Wayne Rapier is a member of the Boston Symphony Orchestra, and a former first oboe with the Indianapolis Symphony and associate first oboe with the Philadelphia Orchestra. He toured Europe as a soloist with the Philadelphia String Quartet and Woodwind Quintet, and has performed concerti with the Philadelphia Orchestra, the Baltimore Symphony and the Kansas City Orchestra. He has also been a member of the U.S. Marine Band and Orchestra, the Kansas City, Baltimore and Robin Hood Dell orchestras.

*BM, Eastman School of Music. Oboe with Marcel Tabuteau. Former faculty of Oberlin Conservatory.*

### Barbara Reutlinger

**Liberal Arts, German**

*BA, Boston University; MA, Harvard University. Attended Teacher's College, Hofheim Taunus, Germany; University of Frankfort. Phi Beta Kappa, Delta Phi Alpha (German Honorary Society). Trustee and officer of the Corporation of Language Research, Inc., at Harvard University. Former teaching fellow at Harvard University.*

### Robert Riggs

**Music History and Musicology**

A specialist in music from the 18th and 19th centuries, Robert Riggs is the assistant editor with Editor Christoph Wolff of *The String Quartets of Haydn, Mozart, and Beethoven: Studies of the Autograph Manuscripts*, published in 1980, and author of "Articulation in the Works of Mozart and Beethoven: Problems of Notation and Performance," a paper given at the national American Musicological Society meeting in Louisville, Kentucky in 1983. Riggs, an accomplished violinist, performs with Boston's Handel & Haydn Society, the Harvard Chamber Orchestra, and SinfoNova.

*BM, MM (Applied Music-Violin), University of New Mexico, Albuquerque; AM, Ph.D. (Musicology), Harvard University. Studies at the Meadowmount Summer School. Violin with Kurt Frederick, Leonard Felberg, Dorothy DeLay, Emanuel Borok; chamber music with Luise Vosgerchian, Leon Kirchner. Former Teaching Fellow at Harvard University.*

### Daniel Riley

**Music Education**

*Music director and conductor of Mass. Youth Wind Ensemble. Former conductor of Harvard Chamber Orchestra, GBYSO Repertory Orchestra. Also current faculty of NEC Extension Division.*

### Robert Ripley*

**Violoncello**

*Member of Boston Symphony Orchestra. BM with highest honors, Cleveland Institute of Music. Studies at Berkshire Music Center, Curtis Institute. 'Cello with Jean Bedetti, Felix Salmond, Ernst Silberstein. Former member of Cleveland Orchestra, Zimbler Sinfonietta, Glenn Miller Orchestra.*

### Donna Roll

**Voice**

Dramatic soprano Donna Roll, a winner of the Kirsten Flagstad Award, has performed in concert and recital throughout the U.S. and Europe. She made her operatic debut with the Royal Opera Stockholm, and has been a guest artist with the Chamber de Versailles, the Oratorio Society of Virginia, and the symphony orchestras of Rochester, San Antonio, Kansas, New Jersey, Vancouver, Savannah, Milwaukee and Oregon. She has also been heard by television and dance theatre audiences in her guest performances of *She, Who Sings* in the Joffrey Ballet's *Remembrances.*

*BM, Boston University. Voice with David Blair McClosky.*

### Victor Rosenbaum

**Piano**

Pianist Victor Rosenbaum has concertized throughout much of the U.S., Brazil and Japan, appearing in solo and chamber music recitals and as a soloist with the Indianapolis Symphony, Atlanta Symphony and Boston Pops. He has also conducted the orchestras of Princeton University, Brandeis University, Merrywood Music School and NEC, and has presented lecture recitals and workshops on problems of analysis, performance and teaching at many universities. He is currently director of Longy School of Music in Cambridge, Ma.

*BA cum laude, Brandeis University; MFA, Princeton University. Piano with Leonard Shure, Rosina Lhevinne; theory and composition with Martin Boykan, Edward T. Cone, Earl Kim, Roger Sessions. Former faculty of Princeton University, Brandeis University. Former chairman of piano department at Eastern Music Festival.*

### Eric Rosenblith

**Chairman of Department of Strings, Violin, Chamber Music**

Violinist Eric Rosenblith made his Paris debut in 1936 and his New York debut in 1941, and has performed as a soloist and chamber musician throughout the world. He is the former concertmaster of the Indianapolis and San Antonio Symphony Orchestras. Organizer and first violinist of several string quartets, he participates on a regular basis in a number of chamber music festivals. He has premiered and recorded many new works.

*Licence de Concert from Ecole Normale de Musique. Violin with Jaques Thibaud in Paris, Carl Flesch in London, Bronislaw Huberman in New York. Also current faculty of Hartt College of Music.*

### Peter Row

**Dean of Faculty and Students**

Sitarist and ethnomusicologist Peter Row has performed throughout the U.S. and India, making numerous radio and television appearances. A former president of the Northeast Chapter of the Society of Ethnomusicology, he is widely published and has lectured throughout the U.S. about Indian music. He is also a consultant on Asian music for the Smithsonian Institute.

*BM, MM, DMus, Prayag Sangit Samiti, Allahabad, India, where he received the gold medal in the Instrumental Music Division BM Merit list exams and the silver medal in the Instrumental Music Division MM Merit list exams. Also attended Rabindra Bharati University, Calcutta. Recipient of JDR Third Fund Fellowship for Doctoral Studies. Former research associate at Harvard University's Graduate School of Education.*

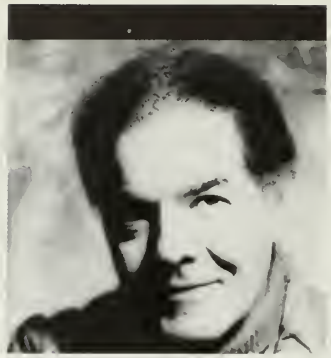


### Matthew Ruggiero*

**Bassoon, Chamber Music**

Matthew Ruggiero is the assistant principal bassoon with the Boston Symphony Orchestra and the principal bassoon with the Boston Pops. He is a former member of the National Symphony Orchestra and has been a participant in the Marlboro Music Festival.

*Artist's Diploma, Curtis Institute; BA, Harvard University. Bassoon with Sol Schoenbach, Ferdinand Del Negro; chamber music with Marcel Tabuteau. Recordings on Deutsche Grammophon. Also current faculty of Boston University.*



### George Russell

**Jazz Studies, Composition**

George Russell, the author of *The Lydian Chromatic Concept of Tonal Organization*, has received five grants from the National Endowment for the Arts, two Guggenheim Fellowships and a National Music Award. His performances include appearances with the George Russell Sextet at President Kennedy's International Jazz Festival (1962) and with the George Russell Big Band at the Newport Jazz Festival at Saratoga, and performances at Lincoln Center and Philharmonic Hall. He has made extensive concert tours throughout Scandinavia and Western Europe with George Wein's Newport All-Stars, his own sextet and as a guest conductor, appearing at the Molde and Kongsberg Jazz Festivals in Norway, the Bologna Festival in Italy and in many Italian cities as a guest of the Italian government. He has taught the Lydian Chromatic Concept at the School of Jazz in Lenox (MA), at the Festival of the Arts in Jyvaska, Finland, (under the auspices of the USIA), at Lund University in Oslo, Norway, and at Vaskilde Summer School in Denmark.

*Recordings here and abroad. Former faculty of Berkshire Music Center.*

### Lois Schaefer*

**Flute, Piccolo**

Lois Schaefer is a member of the Boston Symphony Orchestra. She was formerly the assistant first flute with the Chicago Symphony Orchestra, principal flute with the New York City Opera, and a member of the NBC Opera Orchestra. She has been a soloist with the Boston Symphony, the Chicago Symphony and the Boston Pops, and toured Europe and the U.S.S.R. with the Boston Symphony Chamber Players. She is a founding member of the New England Harp Trio and has been a participant in the Casals Festival in Puerto Rico.

*BM with honors, NEC. Various recordings with BSO and others. Former faculty of Chicago Musical College. Also current faculty of NEC Extension Division.*

### Charles Schlueter*

**Trumpet, Chamber Music**

Charles Schlueter is the principal trumpet of the Boston Symphony Orchestra. He is the former principal trumpet of the Minnesota Orchestra, the Kansas City Philharmonic, the Milwaukee Symphony and the Festival Casals, and the former assistant principal with the Cleveland Symphony Orchestra. He has also appeared as a soloist with the Minnesota Orchestra and has presented master classes at colleges and universities across the country.

*BS, Juilliard School of Music. Trumpet with William Vacchiano. Former faculty of University of Minnesota.*

### Cecelia Schieve

**Director of Vocal Performance Workshop, Opera**

Cecelia Schieve has been a soloist with the Boston Concert Opera, the Chautauqua Institute, Western New York Opera, Opera in Erie, the Buffalo Philharmonic and Pittsburgh Opera in the Park. In addition to directing the Vocal Performance Workshop at NEC, she is the assistant director of the Opera Workshop of the Boston and New England Conservatories.
*MM, Boston Conservatory of Music.*

### Lawrence Scripp

**Music Theory**

Lawrence Scripp is an accomplished composer and conductor. He has conducted the Belmont Symphony Orchestra, the New England Conservatory Summer Camp Orchestra, the Concord Academy Wind Ensemble, the Boston Bach Ensemble, and The Annex Players (A Boston new music group now known as Dinosaur Annex), and composed music for U.S. Justice Harry Blackmun's 75th birthday celebration at the White House in 1983, the full length dance/theatre work *Vessel* with the Zellsworth Dancers in 1983, and the musical *Z'appenin'* which had a six-week run at the Charles Playhouse in Boston in 1981. He is currently a research associate with *Project Zero* at the Harvard Graduate School of Education.
*BM, Boston University. Advanced studies at NEC, Berklee College of Music. Current faculty of Longy School of Music, NEC Extension Division, and NEC Summer Music Camp.*

### Richard Sebring*

**Horn**

Richard Sebring is the associate principal horn of the Boston Symphony Orchestra and the principal horn of the Boston Pops. He was formerly the principal horn of the Rochester Philharmonic, the Opera Company of Boston and the Boston Concert Opera Orchestra, and has also performed with Boston Musica Viva, the Boston Ballet Orchestra, the Pro Arte Chamber Orchestra and others.
*BM, University of Washington. Studies at Indiana University, Berkshire Music Center. Horn with Thomas E. Newell, Jr., Christopher Louba.*

### Russell Sherman

**Piano**

Russell Sherman, who made his debut at Town Hall at age 15, has been acclaimed as a soloist with many major orchestras, including the New York Philharmonic, the Los Angeles Philharmonic, the Boston Symphony Orchestra, the Chicago Symphony, the Philadelphia Orchestra, the Detroit Symphony and other major American orchestras. He has presented recitals throughout the U.S., Europe and South America.
*BA, Columbia College. Piano with Edward Steuermann; composition with Erich Itor Kahn. Recordings on Advent, Sine Qua Non, Vanguard, Pro Arte. Former faculty of Pomona College, University of Arizona.*

### Leonard Shure

**Piano, Chamber Music**

Distinguished pianist Leonard Shure has been a soloist with the major orchestras of the United States, including the New York Philharmonic and the symphony orchestras of Cleveland, Boston, Detroit, St. Louis and Pittsburgh. He was Artur Schnabel's first assistant in Berlin from 1917–33, and he was the first pianist to perform at the Berkshire Music Center at Tanglewood, appearing with the BSO under Koussevitzky. He has also presented recitals throughout the U.S. and made a concert tour of Russia in 1979. He has been a member of such competition juries as the Leventritt, the Beethoven Foundation in New York and juries in Zurich, Switzerland and Munich, Germany. He is the director of "Chamber Music on Nantucket," and has taught master classes at the Aspen Music Festival, the Eastman School of Music, and the Rubin Academy of Music in Israel, many of which have been broadcast on local TV.
*Graduate of Hochschule für Musik, Berlin. Piano with Artur Schnabel. Most recent recordings on Audiofon. Former lecturer/guest professor at Western Reserve University, Hochschule für Musik in Zurich, University of California. Former faculty of Boston University, Longy School of Music, Mannes School of Music, Cleveland Institute of Music, University of Texas.*

### Jean Stackhouse

**Piano Pedagogy**

*BM with honors, DePauw University; MM with honors, University of Oklahoma; fellow in Society for Values in Higher Education; Indian Music Studies. Past president, NEPTA; Board of Directors, Youth Pro Musica. Associate Director, NEC Extension Division; chair, Piano Department, NEC Extension Division.*

### Roland Small*

**Bassoon**

Bassoonist Roland Small has been a member of the Boston Symphony Orchestra since 1975. He is a former member of the Dallas Symphony, the National Symphony, the Yomiuri Orchestra of Tokyo, the Oregon Symphony and the Vancouver Symphony.

*University of Indiana, Marlboro Music Festival with Marcel Moyse, Rudolf Serkin. Bassoon with Leo Reines, Roy Houser, Sol Schoenbach.*

### Fenwick Smith*

**Flute**

Fenwick Smith is a member of the Boston Symphony Orchestra and Boston Musica Viva. He performs chamber music with the Melisande Trio and the Boston Chamber Music Society.

*BM, Eastman School of Music. Recordings on CRI, Nonesuch, Cambridge, Northeastern. Also current faculty of Boston Conservatory, Tanglewood Music Center.*

### Gregory Smith

**Music History**

*BM, St. Louis Institute of Music; MA, Washington University; PhD, Harvard University. Additional studies at Ecole Normale de Musique de Paris, Musikhochschule in Heidelberg. Piano with Jules Gentil; harmony and counterpoint with Hermann Schäfer.*

### Daniel Stepner

**Early Music, Baroque violin**

Daniel Stepner has done a wide variety of work professionally as soloist, chamber player, theater musician and orchestral player. He has been concertmaster and featured soloist with the New Haven Symphony, the Handel and Haydn Society, the Amsterdam-based Orchestra of the Eighteenth Century, Banchetto Musicale (Boston's Baroque Orchestra), and the recently formed Boston Early Music Festival Orchestra. In the realm of theater, he has been musical director for repertory production of The Soldier's Tale (Longwharf Theater, New Haven) and A Midsummer Night's Dream (American Repertory Theater, Cambridge). As a chamber musician, Mr. Stepner has most often been heard as a member of the Boston Museum Trio, a resident group at Boston's Museum of Fine Arts, giving an annual series of Baroque and Classical concerts on period instruments, as well as touring Europe and the North America. He has also appeared with the Smithsonian Chamber Players, the Mozartean Players, The Aston Magna Festival, the Monadnock Festival, Aulos, the Boston Musica Viva, the Waverly Consort, and the Mostly Mozart Festival. He gives numerous solo recitals. For nine years, he performed the five violin-piano sonatas of Charles Ives with Ives pianist/scholar John Kirkpatrick, which culminated in a recording for the Musical Heritage Society. This album and another featuring the Boston Museum Trio in the works for violin and continuo of J. S. Bach, have been singled out as "recordings of special merit" by Stereo Review. Other recordings by Mr. Stepner include sonatas by Telemann and Vivaldi, trios by Rameau, Buxtehude, and Marin Marais, a string quartet and a piano quintet by Leo Ornstein. In 1983 Mr. Stepner received a Special Award in the International American Music Competition for violinists for his performance of American contemporary music.

*BM, Northwestern University; MMA, DMA, Yale University. Studies with Steven Staryk, Nadia Boulanger, Broadus Erle. Also current faculty of Longy School.*

### Robert Paul Sullivan

**Guitar, Vihuela, Mandolin, Lute, Early Music Performance, Chamber Music, Music Education**

Robert Sullivan performs frequently throughout New England. He has appeared as a soloist with the Boston Symphony Orchestra and the Syracuse Symphony.

*Studies at NEC, Harvard Summer School, Universidad de Cervera, Spain. Studies with Hibbard Perry, William Sykes, Alexander Bellow, Rey de laTorre, Oscar Ghiglia, Emilio Pujol, Barry Galbraith. Former faculty of University of Rhode Island, Syracuse University. Also current faculty of Clark University, NEC Extension Division, Holy Cross College.*

### Julia Sutton

**Chairman of Department of Music History and Musicology, Director of Collegium Terpsichore, Early Music**

Julia Sutton is the editor and translator of Fabritio Caroso's *Nobilta di Dame* (Oxford University Press) and Thoinot Arbeau's *Orchesography* (Dover Publications). She was the dance director of New York Pro Musica's "An Entertainment for Elizabeth," the Pennsylvania Orchestra Association's "Renaissance Revisited," Colorado College's "The Descent of Rhythm and Harmony" (Florentine Intermedio, 1589). She has presented lectures and workshops in the U.S. and Europe, and has published numerous articles in scholarly publications on musicology and dance history.

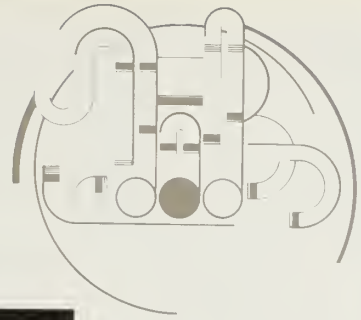
*BA, Cornell University; MA, Colorado College; PhD, University of Rochester. Former faculty of Eastman School of Music, New York University, Queens College. Also current faculty of NEC Extension Division.*

### John Swallow

**Trombone, Euphonium, Chamber Music**

John Swallow is a member of the New York Brass Quintet, the Contemporary Chamber Ensemble and the New York City Ballet Orchestra. He is a former member of the Chicago Symphony, the Utah Symphony and the orchestras of the Chicago Lyric Opera and the New York City Opera.

*Studies at Juilliard School of Music, Columbia University. Trombone with Neal DiBiase, Doris Sluman, Donald Reinhardt. Former faculty of Hartt College of Music. Also current faculty of Manhattan School of Music.*



### Donald Teeters

**Organ**

Donald Teeters is the conductor of the Cecilia Society of Boston and serves as the organist and choirmaster of the All Saints Church in Brookline.

*BM with honors, NEC. Further studies with Donald Willing, Daniel Pinkham, Frederick Prausnitz. Studies at Berkshire Music Festival on fellowship.*

### Marcus Thompson

**Viola**

Marcus Thompson has gained critical acclaim since his New York debut in 1968 as winner of the Young Concert Artists International auditions. He has performed as soloist with the Chicago Symphony Orchestra, the National Symphony, the St. Louis Symphony, and the Boston Pops, and has appeared at the Spoleto Festival, the Santa Fe Music Festival, the Sitka Festival, the Seattle Chamber Festival, the Boston Chamber Music Society, and with the Chamber Music Society of Lincoln Center. He has been director of the M.I.T. Chamber Music Society for twelve years, and was artistic director of the XIII International Viola Congress, held in 1985 at NEC. In recital, he has been heard throughout the U.S., Europe, Central and South Americas. He has recorded works of Bloch, Hindemith, and Martin for VOX/Turnabout and is heard in the "Computer Generations" disc on CRI.

*MM, DMA, Juilliard School of Music. Viola with Walter Trampler, Abraham Skernick. Studies at Aspen Music School. Also current faculty of Massachusetts Institute of Technology.*

### Rosemary Barton Tobin

**Music Education**

*AB, Smith College; MAT, Harvard University; AM, Tufts University; Ph.D., Boston College. Former faculty of Bridgewater State College, Boston State College, the University of Massachusetts-Boston; Former Teaching Fellow at Harvard Graduate School of Education. Also current Associate Professor at Emmanuel College in Boston.*

### Laurence Thorstenberg*

**Oboe, English Horn**

Laurence Thorstenberg plays English horn, oboe and oboe d'amore with the Boston Symphony Orchestra. He was formerly the assistant first oboe and English horn with the Chicago Symphony during Fritz Reiner's tenure. He has had major engagements with symphonies of Baltimore, Dallas, and Philadelphia. He was principal oboe in chamber music at the Marlboro Festival, where he coached with Rudolf Serkin and Marcel Moyse.

*BM, Curtis Institue of Music. Oboe and chamber music with Marcel Tabuteau. Former faculty of Roosevelt University, DePaul University, Lehnhoff School in Chicago. Also current faculty of Boston University.*

### Walter Trampler**

**Viola**

Walter Trampler is one the most respected and widely-acclaimed musicians of our time. Esteemed as a performer who unites great virtuosity with penetrating interpretive insight, Trampler performs as soloist with orchestras, as recitalist and with chamber groups throughout the world. Born in Munich, he toured Europe as violist of the Strub Quartet at the age of seventeen, and, one year later, was appointed principal violist of the Berlin Radio Symphony. He came to America at the outbreak of World War II and was soon engaged as a violinist at the newly-formed summer music festival at Tanglewood, an involvement which led to a position with the Boston Symphony Orchestra, Serge Koussevitsky conducting. Following the war, he became founding member of the New Music String Quartet which, in its nine years of existence, made musical history with its interpretations of contemporary as well as the classical repertoire. Bringing a new awareness of the beauty and variety of the viola repertoire, Trampler, an advocate of contemporary repertoire, gave the American premiere of the Viola Concerto *(Compasos)* by H. W. Henze with the Cleveland Orchestra in addition to commissioning works himself, including Luciano Berio's Sequenze VI, Chemins II and III, a concerto by American composer Marc Neikrug and a concerto by English composer Simon Bainbridge, to name a few, and performs many other works that have been written for him or dedicated to him. He has been an Artist Member of the Chamber Music Society of Lincoln Center since its inception in 1969.

*Artist's Diploma, Munich Academy of Music. Recordings on RCA, Columbia, Philips, Vanguard, English Decca, EMI, CRI, Unicorn. Former faculty of Juilliard School of Music, Peabody Conservatory, Yale University, Boston University.*

### John Tyson

**Early Music, Recorder**

John Tyson has appeared as concerto soloist and recitalist in the U.S. and Europe. Winner of the 1975 Erwin Bodky Competition, he was named one of the "Outstanding Young Artists of the Year" by *Musical Amerca* in 1976. He has appeared with the Boston Classical Orchestra, Banchetto Musicale, and the Boston Camerata and is a member of the Boston Renaissance Ensemble. He is music director of the Court Dance Company of New York and has directed numerous workshops in the U.S. and France.

*BM, East Carolina University. Recorder with Frans Bruggen. Recordings on Harmonia Mundi, Sine Qua Non, Titanic, Ventadorn. Also current faculty of Northeastern University.*

### Guy Urban

**Secondary Piano**

*MM, NEC. Studies with Victor Rosenbaum and Patricia Zander. Solo, chamber, and concerto performances throughout New England. Current faculty of Wellesley and Wheaton Colleges, and conductor of Wheaton Chamber Orchestra.*

**Masuko Ushioda**

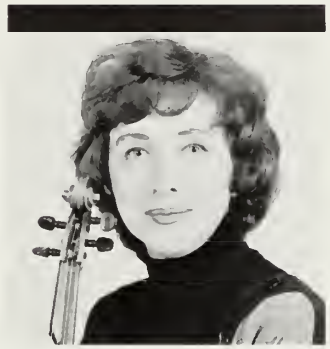
**Violin**

Masuko Ushioda has performed with major orchestras throughout the world and has appeared at the Marlboro and Spoleto Festivals. She was the first prize winner of the Mainichi competition of Tokyo in 1956 and the Tchaikovsky Competition in 1966, and was also a prize winner of the Queen Elisabeth Competition of Brussels in 1963. *Graduate of Toho School, Tokyo. Studies with Joseph Szigeti in Switzerland, Mikail Weiman at Leningrad Conservatory, Anna Ono in Japan. Recordings for Angel, Toshiba, Melodiya.*

**Angela Vanstory**

**Vocal Coach**

*BA, Lenoir-Rhyne College; MM with honors, NEC. Studies at Berkshire Music Center, Tanglewood. Former coach/accompanist with Children's Opera Program and Opera Company of Boston, Quisisana, Belmont Music School Opera Workshop, Boston University Opera Theatre. Two seasons as assistant conductor at Central City Opera, Colorado. Also current faculty of Opera Department of Boston and New England Conservatories.*

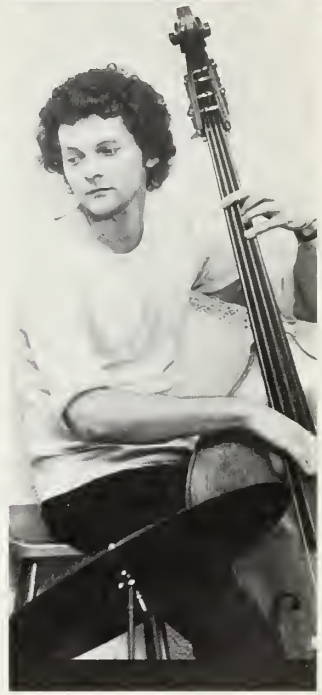


**Valeria Vilker-Kuchment**

**Violin**

Valeria Vilker-Kuchment has appeared as recitalist, soloist, and in chamber music concerts throughout the USSR, Poland, Germany, and Czechoslovakia. Since 1975, she has performed throughout the U.S., including appearances in Washington, Boston, and at Lincoln Center in New York. She was a prize winner of a number of international violin and chamber music competitions, such as the International Competition at Prague, and at Munich, where she was awarded first prize. In the USSR, she recorded on the Melodiya label and in this country, she can be heard on Sine Qua Non Records.

*Studies at Gnesiny School of Music, Gnesiny Academy of Music, Moscow Tchaikovsky Conservatory of Music. Violin with Yuri Yankelevich. Concertmistress of Boston Philharmonic, Harvard Chamber Orchestra, and Sinfo Nova. Former faculty of Tchaikovsky Conservatory.*



**Miroslav Vitous**

**Chairman of Department of Jazz Studies, Double Bass**

Miroslav Vitous, a founding member of Weather Report, has toured with Miles Davis, Chick Corea and Roy Haynes, and his own ensemble throughout the North America, Europe, and Japan. Frequently listed in *Downbeat*'s International Jazz Critics Poll, he has been a recipient of a grant from the National Endowment for the Arts. He is an ECM recording artist who has recorded solo albums and with Chick Corea, Jack DeJohnette, and Roy Haynes.

### Sherman Walt*

**Bassoon**

Sherman Walt is the principal bassoon in the Boston Symphony Orchestra. He is a member of the Boston Symphony Chamber Players, and has toured Europe as a soloist with the BSO and recorded concerti with the orchestra as well. Before joining the BSO in 1953, he was the principal bassoon of the Chicago Symphony.

*Studies at the University of Minnesota, Curtis Institute of Music. Recordings on RCA, Deutsche Grammophon, Philips. Former faculty of Boston University.*

### Maila L. K. Walter

**Liberal Arts, Science**

*BA, MS, University of Michigan; Ph.D. Harvard University. Former faculty of University of Michigan.*

### Michael J. Walters

**Chairman of Brass and Percussion Department, Chairman of Music Education, Conductor of Repertory Wind Ensemble, Director of Trombone Choir, Chamber Music**

Michael Walters was formerly the band director and instrumental music teacher in the school systems of Ithaca, Long Beach and Commack, New York. He has written music for wind ensemble, edited literature for trombone choir and his transcriptions for wind ensemble have been published by E.C. Schirmer.

*BS, MS. Ithaca College; DMA in conducting, University of Miami School of Music. Studies at Academy of Music, Basel, Switzerland. Conducting with Don Wells, Pierre Boulez, Frederick Fennell; composition with J. Clifton Williams, Warren Benson.*

### David Wells

**Violoncello, Chamber Music**

'Cellist David Wells has performed throughout the U.S. and Europe as a solo artist and chamber musician. In addition to the standard repertoire, he has presented many concerts of Bach Solo Suites and twentieth century music. A member of the former Manhattan Trio, he has been solo 'cellist with the American Chamber Orchestra and the Princeton Symphony, and has toured with the Hartt Trio, the Columbia Concert Trio and the Hartt String Quartet. He has been the recipient of the Harold Bauer Award and the American Artists Award from the Brooklyn Institute of Arts and Sciences, and is founder and director of the Yellow Barn Music Festival and School in Putney, VT. He is also a founding member and a leader of The Music Workshop, Cornwall Bridge, Ct.

*BM, MM, Manhattan School of Music. 'Cello with Diran Alexanian, Lillian Fuchs, Rachmael Weinstock, Hugo Kortschalk. Recordings on CRI, Opus 1, Serenus. Former faculty of Manhattan School of Music, Princeton University, Westminister Choir College, Windham College. Also current faculty of Hartt School of Music.*

### Robin Wheeler

**Liberal Arts**

Robin Wheeler is President of Performing Arts Consultants, a management and public relations firm which she founded in 1982 to serve musicians, dancers, and those in the theater arts. She is the former manager of the Empire Brass Quintet.

*BA. Tufts University.*

### Chester Williams

**Special Assistant to the President**

Chester Williams has been associated with the Conservatory since 1946, when he joined the theory faculty. In 1953, he was appointed dean, and from 1962 to 1967 he served as President of New England Conservatory. He served again as dean from 1967 to 1976, when he was named Dean Emeritus and Director of Summer School, a post he held until 1978. Dean Williams has also been the conductor of the Harvard Musical Association Orchestra since 1953.

*AB, Oberlin College; AM, Harvard University; DM (honorary), NEC. Pi Kappa Lambda. Former faculty of Grinnell College, Cornell College.*

Collage, a contemporary music ensemble, and is music director of the Boston Radio Orchestra.
*BM, NEC. Studies at Berkshire Music Center, where received Albert Spalding Prize (1970). Double bass with William Curtis, Leslie Martin, Gary Karr. Also current faculty of Boston University.*

### Lawrence Wolfe

**Double Bass**

Lawrence Wolfe joined the Boston Symphony Orchestra in 1970, the youngest member at that time, and is currently assistant principal bass of the orchestra and principal bass of the Boston Pops. He has appeared as soloist in Carnegie Recital Hall in New York, in Jordan Hall, and Symphony Hall, where he has been a soloist with the Boston Symphony and Boston Pops. Wolfe was a judge and recitalist at the International Double Bass Competition on the Isle of Man in England, and recently completed a solo and teaching tour of Australia. He is represented on Titanic Records by his album, "Lawrence Wolfe, double bass." A conductor as well as performer, he has conducted

### Harold Wright*

**Clarinet**

Harold Wright is the principal clarinet of the Boston Symphony Orchestra and a member of the Boston Symphony Chamber Players. Before coming to Boston, he was the principal clarinet of the Washington National Symphony and the Dallas Symphony and the assistant principal of the Houston Symphony. He has been the first clarinet in the orchestras at the Casals and Marlboro Festivals, where he also performed frequently as a chamber musician. He has performed with many leading string quartets, including the Guarneri, Budapest, Juilliard, Cleveland, and Fine Arts. He has also been a soloist with the National and Boston symphonies.

*BM, Curtis Institute. Clarinet with Ralph McLane. Recordings on Columbia, RCA, Marlboro, Turnabout, Nonesuch, Deutsche Grammophon, Philips. Former faculty of Catholic University, American University, Boston University.*

### William Wrzesien

**Clarinet, Chamber Music, Chairman of Department of Woodwinds**

William Wrzesien is the principal clarinet of the Boston Ballet Orchestra and the Boston Pops Esplanade Orchestra. A charter member of Boston Musica Viva, he has performed as a soloist and chamber player throughout the U.S. and Europe, and has performed in the Monadnoek, Tanglewood, Harvard, and Marlboro Music Festivals.
*BM, MM, Artist's Diploma, NEC. Clarinet with Rosario Mazzeo. Recordings on Deutsche Grammophon, Nonesuch, Delos, CRI, Musical Heritage, and Northeastern. Former faculty of University of Lowell and Boston Conservatory. Also current faculty of NEC Extension Division.*

### Bela Wurtzler*

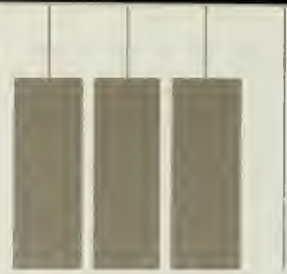
**Double Bass**

*Member of Boston Symphony Orchestra. Graduate of Franz Liszt Academy, Budapest. Former assistant principal bass of Detroit Symphony. Former member of Budapest State Opera Orchestra.*

### Alan Yamamoto

**Conducting**

Alan Yamamoto is currently assistant conductor of the Boston Philharmonic and resident conductor of the M.I.T. Symphony Orchestra. He has recently conducted the Mozart Society Orchestra and the Graduate Composers Seminar, both at Harvard University, and the Dinosaur Annex Ensemble of Boston.
*BA, University of California, Berkeley. Studies at Academia de Chigiana, Seina, Italy, Aspen Music Festival, University of Southern California. Conducting with Michael Senturia, Daniel Lewis; composition with Donald Sur.*



### Douglas Yeo

**Bass Trombone**

Currently with the Boston Symphony Orchestra, Douglas Yeo is a former member of the Baltimore Symphony Orchestra, and has taught at the Peabody Conservatory of Music in Baltimore, and the Catholic University of America in Washington, D.C. In addition to performing and teaching, he is a frequent contributor to the *International Trombone Association Journal*, and has had articles appear in *The Instrumentalist*, the *T.U.B.A. Journal*, *Overture*, *Christianity Today*, and the *Christian Instrumental Directors Association Newsletter*.

*BM, cum laude, Wheaton College Conservatory of Music, Wheaton, Illinois; MA, New York University. Bass Trombone with Edward Kleinhammer, Keith Brown.*

### Anna Yona

**Liberal Arts, Italian**

*University of Turin, Italy. Radio commentator/director of Italian Hour for Boston area radio stations WCOP, WBMS, WESX, WLYN (1943–1950). Translator of Italian plays and short stories. Teacher of Italian language at University of Turin, Italy.*

### Benjamin Zander

**Chamber Music**

Benjamin Zander is the founder and conductor of the Boston Philharmonic Orchestra and frequently conducts the NEC Symphony Orchestra. He is also the conductor of the Youth Chamber Orchestra and the former conductor of the Civic Symphony Orchestra. A cellist, he has concertized extensively in Europe and received grants from the Harkness Foundation and the International Society for Contemporary Music. He is the artistic director of the NEC at Walnut Hill School.

*BA with highest honors, London University; diplomas from Academia Chigiana, Siena and Hochschule für Musik, Köln. Cello with Gaspar Cassado. Studies at Harvard University. Studies with Leonard Shure, Ernst Oster. Numerous recordings. Former faculty of Yehudi Menuhin School in London, Merrywood Music School in Lenox, MA. Also current faculty of NEC Extension Division.*

### Patricia Zander

**Piano, Chamber Music**

Pianist Patricia Zander has presented recitals of chamber music and lieder in the U.S., Europe, Japan and Korea, and has recorded with cellist Yo-Yo-Ma. She has done coaching for lieder and opera and presented piano master classes in the People's Republic of China and Japan. She is also the coordinator of the chamber music program of the Round Top Festival of Texas.

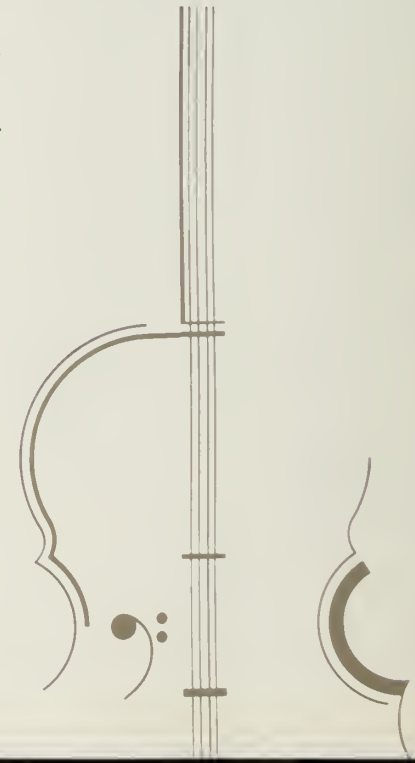
*ARCM, Royal College of Music, London; LRAM, Royal College of Music, London. French government scholarship for study with Vlado Perlemuter and Nadia Boulanger. Piano with Leonard Shure. Former faculty of Harvard University.*

### Gerald Zaritzky

**Music Theory, Graduate Theoretical Studies**

Gerald Zaritzky has presented local lecture-demonstrations in interpretive ear-training and improvisation.

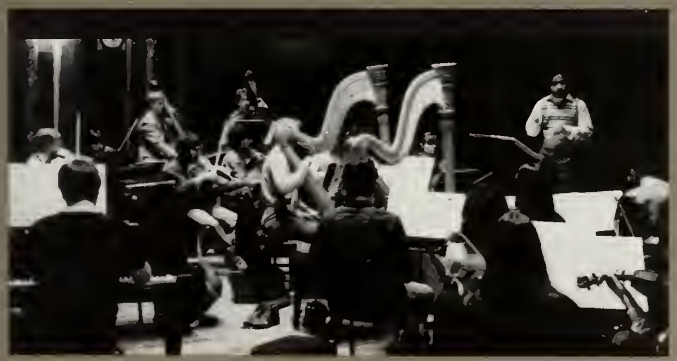
*BS, MIT; MM, NEC. Theory with Ernst Oster, Robert Cogan. Former Woodrow Wilson Foundation Fellowship. Former faculty and chairman, NEC Extension Division Music Theory Program. Former acting chairman, NEC Graduate Theoretical Studies Department.*

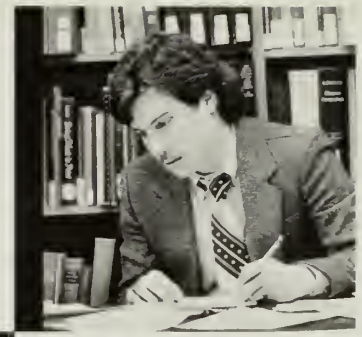


School of

Undergraduate

Studies





The School of Undergraduate Studies offers programs and courses of study leading to the Bachelor of Music Degree.

In addition, the Conservatory offers a joint double-degree program in cooperation with Tufts University which leads to the Bachelor of Music (NEC) and Bachelor of Arts or Bachelor of Science (Tufts).



## Bachelor of Music

The Bachelor of Music is a four year curriculum and can be pursued in one of thirty-five major areas of concentration.

### Requirements

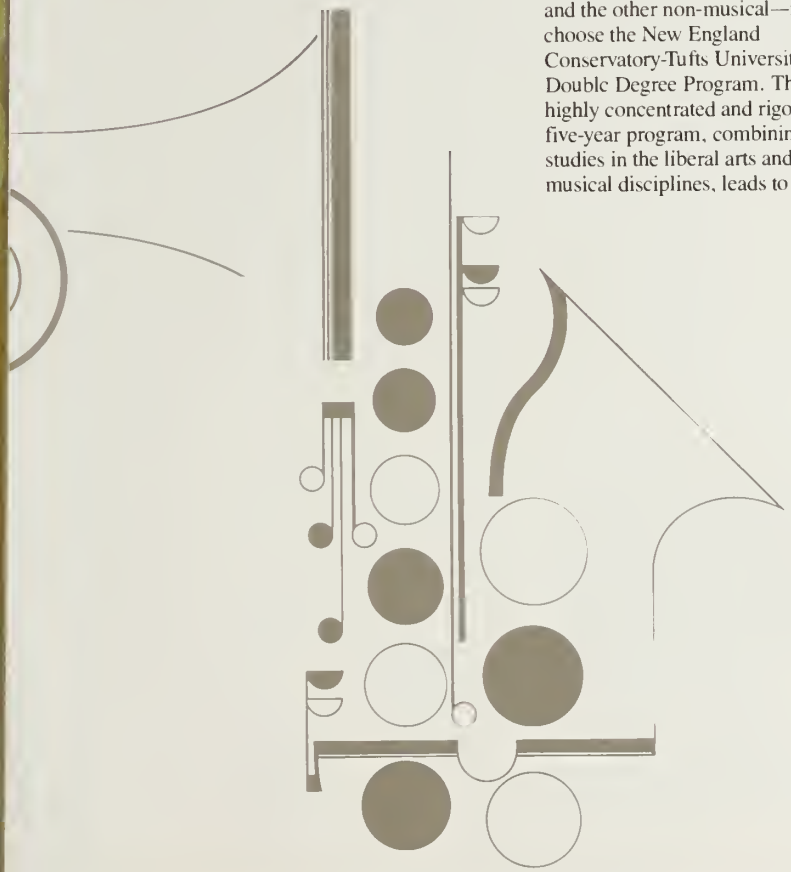
A minimum of 120 credits is required to earn the Bachelor of Music degree at New England Conservatory. All Bachelor of Music degree candidates must participate in the Conservatory's ensemble program. Description of ensembles can be found on page 52.

### Undergraduate Major Areas of Concentration

Baroque Flute
Baroque Oboe
Baroque Violin
Bassoon
Clarinet
Composition
Double Bass
Early Music with
  Instrumental Concentration
  Vocal Concentration
  Court Dance Concentration
English Horn
Euphonium
Flute
French Horn
Guitar
Harp
Harpsichord
Jazz Studies
Lute
Music Education with
  Instrumental Concentration
  Vocal Concentration
Music History
Oboe
Organ
Percussion
Piano
Recorder
Saxophone
Theoretical Studies
Third Stream Studies
Trombone
Trumpet
Tuba
Viola
Viola da Gamba
Violin
Violoncello

### Double Major

Qualified students may apply for Double Major status during their sophomore year. This is a program which combines two performance majors or a performance major with a non-performance area such as Music Education, Music History, or Music Theory. The Double Major program is designed and approved in consultation with the appropriate department heads and the Dean.



### Five Year Joint Double Degree Program

Appropriately qualified students who wish to pursue degree studies with a double focus—one musical and the other non-musical—may choose the New England Conservatory-Tufts University Joint Double Degree Program. This highly concentrated and rigorous five-year program, combining studies in the liberal arts and musical disciplines, leads to a Bachelor of Arts or Bachelor of Science degree from Tufts and a Bachelor of Music degree from New England Conservatory. All Conservatory majors are available except Music Education. Tufts offers students in this combined program the opportunity to major in any area except professional degree programs in engineering, occupational therapy, and mental health.

Tuition will be charged according to Tufts undergraduate tuition rates. Requests for financial assistance should be made to each institution. Both applications must be submitted by February 15. Transfer applicants are not eligible. This program is extremely challenging and should be considered only by the exceptional student.

One of the country's leading institutions of higher learning, Tufts University, chartered in 1852, is located in Medford, Massachusetts, just outside of Boston.

### Diploma Program

The Diploma Program is a three-year sequence of musical performance studies designed by contract with the Diploma committee, focusing on studio instruction in instrumental or vocal performance, repertoire coaching, and tutorials. It includes appropriate ensemble and chamber music participation and classroom course work, terminating in the award of Diploma of the New England Conservatory of Music.

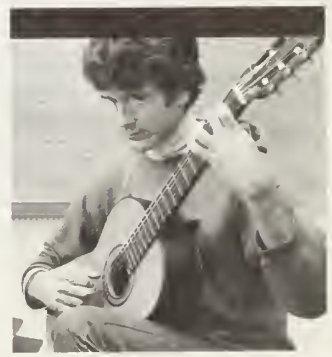
### Additional Offerings

*Undergraduate Courses at Tufts University, Simmons College, and Northeastern University*

Reciprocal arrangements between NEC and Tufts, NEC and Simmons, and NEC and Northeastern allow cross-registrants to select a limited number of courses at any one of those schools which may be applied toward their undergraduate degree. This agreement does not apply to summer school. Students must first receive permission from the Dean of the school at which they wish to cross-register and from the Dean of New England Conservatory.

*Summer School*

The Summer School at New England Conservatory offers Studio Instruction and selected undergraduate courses such as 20th Century Music History, Alexander Technique, and Electronic Music Workshop and Piano Pedagogy.



## Sampling of Courses Offered in Recent Years

**Department of Chamber Music**
Sonata and Lieder Repertoire
The Performance of Chamber Music

**Department of Composition**
Instrumentation and Orchestration
Electronic Music Composition
Composition for Non-Majors

**Composition Seminar**
Rudiments of Notation, Editing, and Autography
Score Preparation and Rehearsal Techniques
Analytic Method: Pre-20th Century Music
Analytic Method: 20th Century Music
Music and Media

**Department of Conducting**
Orchestral Conducting
Choral Conducting
Wind Ensemble Conducting

**Department of Early Music Performance**
Continuo Class
Advanced Continuo Class
Court Dance

**Department of Jazz Studies**
Recording Studio Workshop
Studio Orchestra Workshop
Theory and Arranging
Lydian Chromatic Concept of Tonal Organization

**Department of Music Education**
Brass Sequence
Guitar Class
Percussion Class
String Sequence
Woodwind Sequence
Music Education Orientation
Music Education Laboratory
Educational Psychology
Elementary and Junior High School Vocal Methods and Instrumental Methods
Composing and Arranging
Conducting
Junior and Senior High School Classroom, Instrumental and Choral Methods
Materials and Conducting
Philosophy of Education
Practice Teaching
Practice Teaching Seminar

**Department of Organ**
Elementary Thoroughbass
Organ Performance Practice
Choral Conducting for Organists
Organ Ensemble Repertoire

**Department of Piano**
Piano Class
Piano Performance Seminar
Piano Techniques
Piano Pedagogy
Vocal Accompaniment—French
Vocal Accompaniment—German
Techniques of Playing 20th Century Piano Music

**Department of Strings**
Aural Heritage of String Playing
String Pedagogy
Viola Class for Violinists

**Department of Music Theory**
Rhythm, Singing, Rudiments
18th and 19th Century Compositional Practices
20th Century Compositional Practices
Serial and Microtonal Theory
Advanced Harmony
Form and Analysis
The Music of Debussy
Performance Techniques
Advanced Solfège
20th Century Contrasts
16th Century Counterpoint
18th Century Counterpoint

**Department of Music History**
Music of the Middle Ages
Music of the Renaissance
Music of the Baroque Era
Music of the Classic Era
Music of the Romantic Era
Music of the 20th Century
History of Jazz
Research into Music History
Introduction to Non-Western Music
Area Studies in Non-Western Music

**Department of Third Stream Studies**
Fundamentals of Aural Training
Advanced Aural Training
Aural Training and Improvisation for Non-Majors
Development of Personal Style
History of Third Stream
Music of India
Senior Seminar in Musicianship

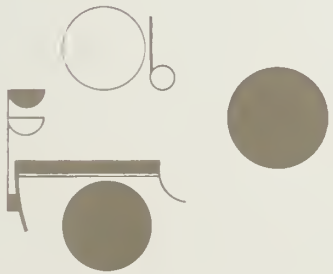
**Department of Voice**
Voice Class
Diction for Singers
Vocal Pedagogy
Vocal Techniques and Repertoire – French
Vocal Techniques and Repertoire – German
Vocal Performance Class

**Department of Liberal Arts**
Shakespeare's Plays
Introduction to the Arts
Italian
Core Course: Humanities
Core Course: Sciences
The Classics
The Baroque in Literature, Science and Religion
Modern Poetry
German
French
Human Nature
Revolutions
Career Skills
Academic Skills

## Admission to the School of Undergraduate Studies

Applications for admission to undergraduate programs are available from the Office of Admissions. Completed application forms should be submitted as soon as possible and no later than February 15. Mid-year admissions are available.

Students interested in applying for the New England Conservatory-Tufts University Joint Double Degree Program should complete application forms from each school. Applications from Tufts can be obtained by writing to: Tufts University, Office of Admissions, Ballou Hall, Medford, MA 02155.



## Academic Requirements

1. Graduation from an accredited secondary school or its equivalent is a prerequisite for admission, although this requirement may be waived if other qualifications are sufficiently strong.

2. Applicants are required to take the College Board Scholastic Aptitude Test (SAT), including those who have been out of secondary school one or more years but who have not previously undertaken college study.

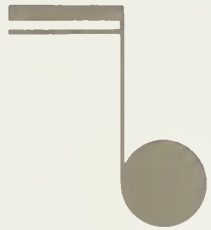
3. International students (non-native English speaking persons) are exempt from the SAT requirement. However, they must take the Test of English as a Foreign Language (TOEFL). A composite TOEFL score of 500 is required. Before a student may be admitted to the Conservatory, the score must be received by the Office of Admissions. *All* international applicants who are admitted must submit proof of total financial support (including scholarship) before an I-20 will be issued. Proof of support may be bank statements, affidavits of support, or other documents guaranteeing the student's financial support. *An I-20 will not be issued without these documents.*

4. Transfer applicants to degree programs in Music Education and Composition will not be admitted beyond the sophomore level.

## Admission Requirements for Specific Programs

*Composition*
The applicant must submit, with his/her application, three or four original compositions in manuscript form and proof of theoretical study. A tape demonstrating applicant's proficiency on his/her major instrument is helpful in evaluating musical potential.

*Music History*
The applicant must demonstrate superior writing ability and a strong interest in historical subjects by submitting a research paper, along with his/her application. The Department seeks assurance that applicants are reasonably competent on their instruments. Applicants need not perform at a concert calibre, since studio instruction is a minor.



## General Performance Audition Requirements

The applicant must perform an audition after submitting his/her formal application. Auditions are scheduled several times during the winter and spring preceding matriculation. As indicated in the application materials, auditions are also scheduled in several cities throughout the country for all majors except Third Stream Studies, Jazz Studies, Organ, Harpsichord, Guitar, and Percussion.

Applicants who live more than two hundred miles from Boston may submit a tape recording in lieu of a personal audition in all majors except Third Stream Studies.

The audition requirements specified below for each performance area are for entrance to the freshman year. All applicants are expected to have reached an advanced level of performance accomplishment. Transfer applicants must present evidence of greater repertoire and proficiency.

Scales, arpeggios, and sight reading requirements are demanded of all instrumental applicants in their audition.

**Audition Requirements for Specific Departments**

*Brass*
Two compositions from the standard repertoire showing contrast in style and technique; excerpts from standard orchestral literature.

*Early Music Performance*
Early Woodwinds and Strings: slow and fast movements from Italianate and French works. Keyboard: A Prelude and Fugue by J.S. Bach; a work by Couperin or his school. Voice: A song by an English lutenist composer; a florid Baroque aria in Italian or German; a sustained Baroque aria in French, Italian or German.

*Guitar*
One work from each of the following eras: Baroque or Renaissance; Classic or Romantic; Twentieth Century.

*Harp*
A concert piece; scales of four octaves with both hands, in thirds, sixths, and octaves.

*Jazz Studies*
A high degree of proficiency in his/her major performance area; a practical understanding of the concepts of jazz improvisation; several selections to show variety and contrast in styles; a ballad. For those with a composition emphasis, the applicant must submit three or four original compositions in manuscript form.

*Music Education*
Applicants must meet the audition requirements in their major performance area as outlined here.

*Organ*
Three selections from the standard repertoire, one of which will be by J.S. Bach.

*Percussion*
Applicants must be prepared to play one piece in each of three categories: mallets, snare drum and timpani. The mallet selection should be chosen for musical content and technical difficulty. Applicants should perform a piece using either matched or traditional grips on the snare drum. On the timpani, applicants must demonstrate rolls at different dynamic levels, as well as on different pitches, both extremely high and extremely low. A piece that involves at least 2 timpani is required.

*Piano*
All works should be memorized.

1. Bach: A Prelude and Fugue or a complete Suite or Partita.

2. A complete Classical sonata, e.g., by Mozart, Beethoven, Schubert.

3. A substantial Romantic work, e.g., a Brahms Rhapsody or a Chopin Ballade.

4. A 20th Century work, e.g., a Hindemith Sonata, Bartok's *Allegro Barbaro*, Schoenberg's *Six Pieces, Op. 19.*

5. A fast etude by Chopin, Liszt, Moszkowski, or of comparable difficulty.

*Strings*
Three contrasting movements or pieces from the standard concert repertoire.

*Third Stream Studies*
Demonstrated proficiency in ear training and in major performance area. The applicant should be prepared to perform two pieces which reflect two sides of his or her personality. These can be jazz-

influenced, avant garde, or inspired by ethnic music. An essay is also required stating the applicant's reason for choosing Third Stream as the major of his or her study.

*Voice*
A selection from the early Italian anthology; two additional songs, one of which will be in English.

*Woodwinds*
Two contrasting movements of a sonata, concerto or a concert piece of moderate difficulty; a contemporary work of moderate difficulty, preferably with mixed meter.

School of

Graduate Studies

The School of Graduate Studies offers programs and courses of study leading to one academic degree (the Master of Music degree) and one non-academic award (the Artist Diploma).

## Master of Music

The Master of Music Degree at New England Conservatory is a two-year program available in forty-three majors.

### Requirements

A minimum of thirty-six semester hours of credit is required for the Master of Music degree. The minimum residency requirement is two years. However, all requirements for this degree must be fulfilled within five years of the candidate's admission to the program.



### Graduate Major Areas of Concentration

Baroque Flute
Baroque Oboe
Baroque Violin
Bassoon
Choral Conducting
Clarinet
Composition
Double Bass
Early Music with
  Instrumental Concentration
  Vocal Concentration
  Court Dance Concentration
English Horn
Euphonium
Flute
French Horn
Guitar
Harp
Harpsichord
Jazz Studies
Lute
Music Education with
  Concentration in Supervision
  Concentration in Orff-Schulwerk
  Concentration in Wind Ensemble Conducting
Musicology
Oboe
Orchestral Conducting
Organ
Percussion
Piano
Recorder
Saxophone
Theoretical Studies
Third Stream Studies
Trombone
Trumpet
Tuba
Vocal
Vocal Accompaniment
Vocal Pedagogy
Viola
Viola da Gamba
Violin
Violoncello
Wind Ensemble Conducting

## Second Master of Music Degree Option

A second Master of Music degree can be earned following completion of the first Masters program. Normally, the second degree can be completed in one additional year. It is best to plan the program for a second Master of Music while completing work on the first, preferably in the first year of that program. The choice of major and the program of studies for the second degree requires the approval of the appropriate department head and the Dean.

## Artist Diploma

The Artist Diploma is New England Conservatory's highest award for achievement in performance. It is an all-scholarship program requiring two years' residence at the Conservatory, open to a few carefully selected professional musicians and unusually accomplished students. Students may choose to concentrate in any of the orchestral or keyboard instruments.

Each student's program is formulated through conferences with the principal teacher and the Artist Diploma Committee, a faculty-administrative body which meets periodically to advise participants and monitor programs and student progress. Although the committee may recommend course work, independent study projects, consultations and coachings with members of the faculty, and participation in the Conservatory's ensembles, the program insures the student freedom for intensive performance studies and practice culminating in two full recitals in Jordan Hall, one in each year of residence.

Except in the most unusual and compelling circumstances, the Artist Diploma will be limited to those areas of performance with a substantial and significant solo repertoire.

## Additional Offerings

*Undergraduate Courses at Tufts University, Simmons College, and Northeastern University*

Reciprocal arrangements between NEC and Tufts, NEC and Simmons, and NEC and Northeastern allow cross-registrants to select a limited number of courses at any one of those schools which may be applied toward their undergraduate degree. This agreement does not apply to summer school. Students must first receive permission from the Dean of the school at which they wish to cross-register and from the Dean of New England Conservatory.

*Summer School*

The Summer School at New England Conservatory offers Studio Instruction and selected graduate courses such as World Music History, and Instrumental Conducting Workshop and a Seminar in Music Education. The Summer School also offers a Master of Music degree with a concentration in Orff-Schulwerk which is designed to be completed in four summers.

## Sampling of Courses Offered in Recent Years

**Department of Chamber Music**
Performance of Chamber Music
Interpretation Class
Sonata and Lieder Repertoire

**Department of Composition**
Instrumentation and Orchestration
Electronic Music Composition
Composition for Non-Majors
Electronic Sound Synthesis
Editing and Notation
Composition Seminar
Conducting for Composers

**Departments of Conducting**
Orchestral Conducting (various levels)
Choral Conducting (various levels)
Wind Ensemble Conducting (various levels)

**Department of Early Music Performance**
Continuo Class
Advanced Continuo Class
Court Dance
Baroque Music Performance
Viol Consort
17th Century Vocal Repertoire

**Department of Jazz Studies**
Theory and Arranging
Lydian Composition

**Department of Music Education**
Seminar in Music Education
Philosophical Study of Education
Social Sciences and Education
Orff Ensemble
Movement
Curriculum Development
Wind Ensemble Repertoire

**Technological Studies**
Piano Tuning and Repair
String Repair and History of Violin Making

**Department of Music History and Musicology**
Baroque Instrumental Music
Topics in Music of the Classic Era
Topics in Music of the 19th Century
History of American Music
History of Western Musical Styles
Renaissance Sacred Music
Baroque Sacred Music
Topics in the Wellsprings of Opera: Music and Dance in Renaissance Spectacle 1400–1600
Topics in Baroque Opera and Related Genres 1600–1750
Performance Practice 1100–1500
Performance Practice 1500–1650
Performance Practice 1650–1750
Problems in Medieval Music
Problems in Renaissance Music
Notation of Medieval Music
Notation of Renaissance Music
Research into Music History
Ives, Schoenberg and Stravinsky
Introduction to Ethnomusicology
Topics in Ethnomusicology
A Comparative Study of Non-Western Modal Systems

**Department of Organ**
Music in Modern Liturgy
Organ Ensemble Repertoire
Advanced Thoroughbass
Organ Repertoire and Performance Practice
Choral Conducting for Organists
History of Organ Building

**Department of Piano**
Studio Accompaniment
Piano Performance Seminar
Special Topics in Piano Repertoire
Piano Pedagogy
Vocal Accompaniment—French
Vocal Accompaniment—German
Techniques of Playing 20th Century Music

**Department of Theoretical Studies**
Significant Theoretical Developments
Advanced Solfege
Microtonal Composition and Performance
Beethoven String Quartets
Performance Preparation of New Music
Form in Atonal and Serial Music
Score Reading
16th Century Counterpoint
18th Century Counterpoint
Tonal Composition
Teaching of Compositional Practice
Interpretive Analysis
Schenker's Analytical Methods
Psychophysical Analysis: Extended Parameters
Psychophysical Analysis: Tone-Color Analysis
Mathematical Systems
Advanced Sonic Analysis

**Department of Third Stream Studies**
Aural Training and Improvisation for Non-Majors
Development of Personal Style
Third Stream Methodology
Music of India
History of Third Stream

**Department of Voice**
English Diction and Repertoire
Diction for Singers
Vocal Pedagogy
Vocal Techniques and Repertoire—French
Vocal Techniques and Repertoire—German
Voice Class
Vocal Coaching
Vocal Performance Class
Opera Repertoire, Rossini to Verdi
Vocal Performance of Chamber Music

## Admission to the School of Graduate Studies

Applications for admission to graduate programs are available from the Office of Admissions. Applications should be submitted no later than February 15; however, candidates are advised to seek admission early.

Mid-year admissions are available.



### Academic Requirements

Each applicant for a Master of Music degree program must hold a Bachelor's degree or equivalent qualifications. Those who hold the Bachelor of Music degree from an accredited college can usually proceed without course deficiencies. Candidates must provide evidence of musical achievement at least equal to the standard of the Bachelor's degree at this conservatory and must show promise of further development.

Results of the Advanced Test in Music of the Graduate Record Examination are required of all Master's degree applicants who do not hold a Bachelor of Music degree or a Bachelor of Arts degree with a major in music.

International applicants (non-native English speaking persons) applying for graduate status must take the Test of English as a Foreign Language (TOEFL). A composite TOEFL score of 500 is required. Before a student may be admitted to the Conservatory, the score must be received by the Office of Admissions. *All* international applicants who are admitted must submit proof of total financial support (including scholarship) before an I-20 will be issued. Proof of support may be bank statements, affidavits of support, or other documents guaranteeing the student's financial support. *An I-20 will not be issued without these documents.*

### Requirements for Specific Programs

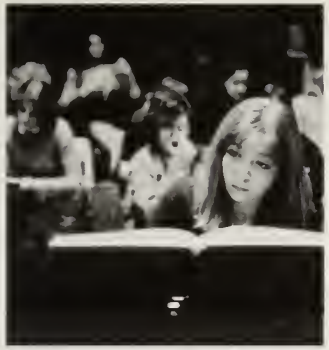
*Composition*
The applicant must submit, with his/her application, three or four original compositions in manuscript form and proof of theoretical study. A tape demonstrating applicant's proficiency at his/her major instrument is helpful in evaluating musical potential.

*Conducting*
The applicant must submit, with his/her application, a resume of previous training and experience.

*Early Music Performance–Court Dance*
The applicant must submit information on prior dance experience and papers demonstrating research ability.

*Music Education*
The applicant must have had at least one year of teaching in a school system. Admission is granted on the basis of documents and a taped audition on the candidate's major instrument.

*Musicology*
The applicant must demonstrate a sufficient knowledge of the history of music and related fields through papers and research previously completed, along with the ability to do research. The Department seeks assurance that applicants are reasonably competent on their instruments. Applicants need not perform at a concert calibre, since studio instruction is a minor.



## General Performance Audition Requirements

Candidates for admission to graduate programs are required to audition at New England Conservatory during the winter or spring preceding matriculation. As indicated in the application forms, auditions are also scheduled in several cities throughout the country for all majors except Guitar, Organ, Harpsichord, Third Stream Studies, Jazz Studies, Vocal Accompaniment, Percussion, Choral Conducing, Orchestral Conducting and Wind Ensemble Conducting. It is not possible to arrange private auditions on dates other than those predetermined dates published in the application materials. Where distance makes access to one of these auditions impractical, applicants may submit a tape recording in all majors except Third Stream Studies, Choral Conducting, Orchestral Conducting, Wind Ensemble Conducting and Vocal Accompaniment. Scales, arpeggios and sight-reading are required in all instrumental auditions.

## Audition Requirements for Specific Departments

### Artist Diploma

A taped audition, consisting of a half-hour recital, demonstrating the applicant's proficiency and artistic maturity, must be forwarded with the application as a preliminary audition. Four stylistic periods should be represented.

After a preliminary review, qualified applicants will be notified of the date on which they are to be scheduled for a final audition at the Conservatory.

### Brass

Solos from the standard repertoire; standard method book studies; clef studies; orchestral repertoire.

### Conducting

Applicants to all conducting programs are required to: conduct an orchestra, chorus, or wind ensemble in rehearsal at the Conservatory and demonstrate score-reading and sight-reading ability and proficiency at the keyboard.

All conducting applicants will be prescreened by the appropriate department before they will be scheduled for auditions. Therefore, it is essential that applications be submitted as early as possible, hopefully no later then February 1st. Conducting audition prerequisites: 1. verification of one year of ongoing conducting experience with an orchestral, wind or choral ensemble, 2. submission of a videocassette (VHS) and audio cassette is necessary.

### Early Music Performance

Demonstrate proficiency on at least one of the following: organ, harpsichord, Baroque violin, viola da gamba, Baroque woodwinds, lute or voice; a working knowledge of Renaissance and Baroque music history and theory.

*Baroque woodwinds and strings:*
An Italian sonato or concerto, a French suite.

*Keyboard:*
A large-scale work by J.S. Bach, a French or Italian work, simple bass realization at sight.

*Voice:*
A Medieval or Renaissance chanson, a seventeenth-century English song or Italian aria, an eighteenth-century recitative and aria.

**Court Dance concentration within Early Music Performance:**
Applicants must audition in person or submit a video tape.

### Guitar

One work from each of the following eras: Baroque or Renaissance; Classic or Romantic; and Twentieth Century.

### Harp

A concert piece; scales and arpeggios, four octaves, both hands, in thirds, sixths and octaves.

### Harpsichord

A prelude and fugue from *The Well-Tempered Clavier* or two movements from a suite by Bach; a sonata by Scarlatti; a work by Couperin or Rameau.

**Jazz Studies**
Demonstrate a high degree of proficiency on his/her major instrument as well as a practical understanding of the concepts of jazz improvisation; be prepared to play and improvise on at least three selections from his/her repertoire, showing as much variety and contrast in styles as possible, including one ballad. For a composition emphasis, the applicant must submit three or four original compositions in manuscript form.

**Organ**
Selected works from the concert repertoire, including a major composition by J.S. Bach and a work by a nineteenth or twentieth-century composer.

**Percussion**
Applicants should be accomplished performers on timpani, mallets, and multiple percussion. They should be prepared to play all the standard orchestral excerpts for all three categories. Applicants should be prepared to play advanced solo pieces in the respective categories. Examples are listed below:
Timpani: Carter's *Eight Pieces for Four Timpani;* Firth's *Solo Timpanist.*
Mallets: Creston's *Concertino for Marimba;* Stout's *Two Mexican Dances*
Percussion: Studies for snare by Delacluse, Cirone or Lepak.

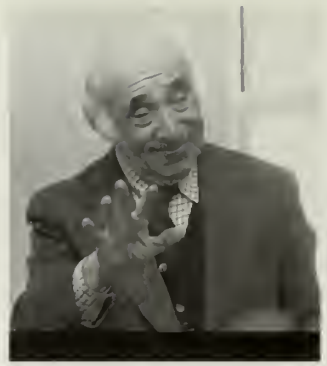
**Piano**
All works should be memorized.

The equivalent of a recital program of major works representing the four historical periods (Baroque, Classical, Romantic and 20th Century), e.g., a Bach Toccata, a middle or late Beethoven Sonata, Schumann's *Carnaval* or *Fantasy*, Liszt *Sonata*, a Chopin Sonata, Ravel's *Gaspard*, Debussy's *Estampes*, Schoenberg's *Three Pieces, Op. 11*, Copland's *Piano Variations*. In addition, all applicants must perform a fast etude by Chopin, Liszt, Debussy, or of comparable difficulty.

All multi-movement works, such as suites or sonatas, must be played in their entirety.

**Strings**
At least one movement of a major work from the concerto repertoire; a major unaccompanied work; at least one movement of a major work from the sonata or duo repertoire; a twentieth-century composition.

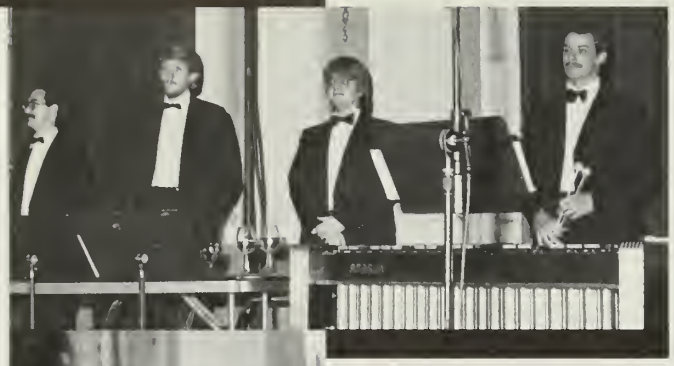
**Third Stream Studies**
Demonstrated proficiency in ear training and in major instrument area. The applicant should be prepared to perform two pieces which reflect two sides of his or her personality. These can be jazz-influenced, avant garde, or inspired by ethnic music. An essay is also required stating the applicant's reason for choosing Third Stream as the major of his or her study.



**Vocal Accompaniment**
Perform a large-scale solo work such as a Chopin *Ballade* or a Brahms *Rhapsody;* accompany an appointed soloist on the following pieces, both in original keys: Schumann, *Frauenliebe und Leben* cycle, Debussy, *Ariettes Oubliées* cycle.

**Voice**
Five selections, encompassing four languages and four stylistic periods, one of which will be an operatic or oratorio aria.

**Woodwinds**
One complete sonata; one complete concerto; one contemporary work demonstrating the candidate's familiarity with modern instrumental techniques; excerpts from standard orchestral repertoire. At least one of the solo works is to be memorized.



## Ensembles

New England Conservatory offers students opportunities to participate in a wide variety of ensembles.

### Chamber Music

The extensive Chamber Music Program provides students of string, woodwind, brass and keyboard instruments with the opportunity to broaden their performing experience through work in small ensembles. The groups meet on a regular basis. In addition, each group meets with one of twenty-five Chamber Music coaches each week. The Chamber Music ensembles perform regularly in the Keller Room Chamber Music Series and, on a selective basis, in a gala chamber music concert in Jordan Hall at the end of each semester.

### Choral Ensembles

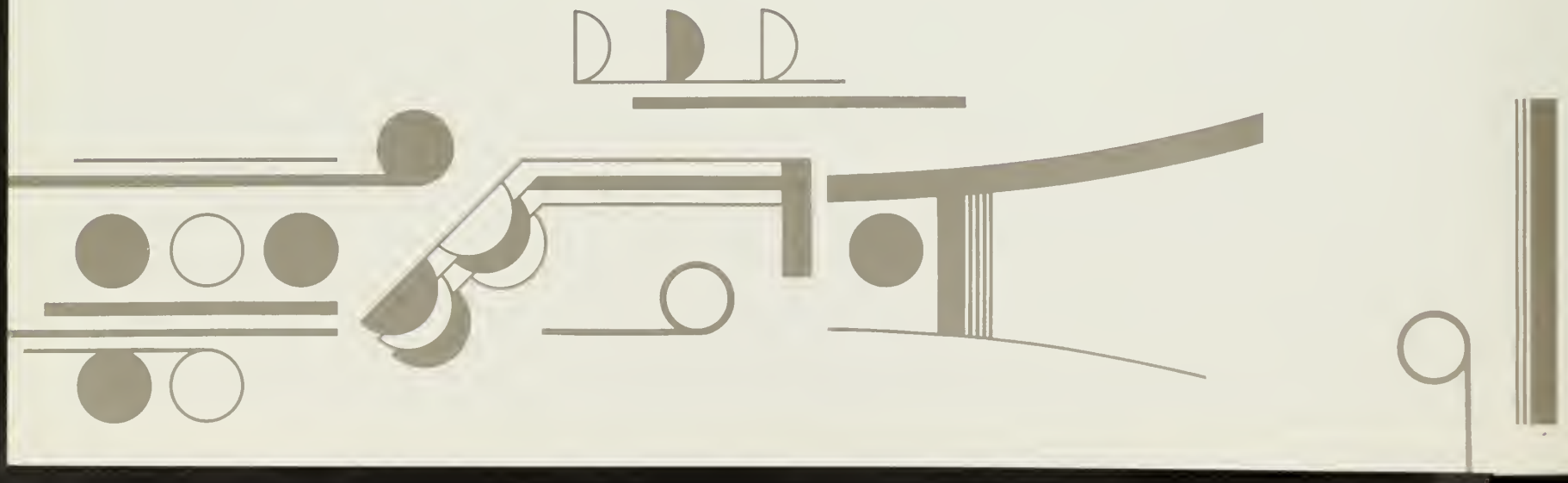
**Conservatory Chorus**
Under the guidance of Lorna Cooke deVaron, Director of Choral Activities, the New England Conservatory Chorus of over one hundred students devotes itself to the study and performance of great choral works from medieval to modern times. Students in chorus learn a wealth of music history and also gain important musical training in questions of style, vocal production, phrasing, rhythm, diction and ensemble singing. The Chorus presents four concerts each year, two of which are usually presented in conjunction with the Boston Symphony Orchestra. In recent years, the Chorus has sung Berlioz's *Romeo and Juliet*, Mahler's *Second Symphony* and Janaček's *Slavonic Mass* with the Boston Symphony Orchestra.

**Concert Choir**
The Concert Choir, conducted by Lorna Cooke deVaron, is a touring ensemble. The group concentrates on a cappella music and devotes part of each year to modern choral works.

**Chamber Singers**
The Chamber Singers are a select group of sixteen students who are chosen from members of the Concert Choir. They sing music from the Renaissance period through the twentieth century—the best of the music written for small vocal ensemble.

**Recital Chorus**
The Recital Chorus provides sight-reading practice in an ensemble setting for students not majoring in voice. Works recently studied include canons and three-part pieces of Buxtehude, Mozart and Schumann, selections of Gregorian Chants and motets of des Près and Lassus. Choral conducting students may have an opportunity to rehearse and perform with this ensemble.

**Collegium Musicum**
Directed by Daniel Pinkham and Margaret Pash, the Collegium Musicum is open to graduate students and qualified undergraduates. The Collegium Musicum provides instruction and experience in performance on period instruments and voice. The repertoire ranges from fourteenth-century sacred and secular works through chamber and orchestral works of the eighteenth century. Concerts are given in Jordan Hall and in other Boston concert halls which are appropriate for early music performance. Members of the Collegium Musicum have performed with the Boston Symphony Orchestra, the Boston Camerata and the Banchetto Musicale.



### Collegium Terpsichore

The Collegium Terpsichore, a Conservatory dance group directed by Julia Sutton, studies the performance of court dances of the fifteenth to eighteenth centuries. Special emphasis is placed on dances of the sixteenth and seventeenth centuries. Members of the Collegium Terpsichore work from original sources in preparing the yearly joint concert with the Collegium Musicum.

### Contemporary Music Ensemble

The Contemporary Music Ensemble is dedicated to the preparation and performance of a wide array of significant music from this century. The ensemble prepares three to four concerts a year, including works of distinguished guest and faculty composers.

## Jazz Ensembles

### The NEC Big Band

The NEC Big Band provides an opportunity for students to rehearse standard and contemporary Big Band literature by such composers as Duke Ellington, Count Basie, Thad Jones and Bob Brookmeyer. For one semester the band is directed by Jazz Department faculty on a rotating basis. For the alternate semester the band is directed by George Russell and students are able to work with Mr. Russell in the rehearsal and performance of his original music.

### Jazz Ensembles

Eight small improvisation groups are coached by George Garzone, Jimmy Giuffre, Tom McKinley, Bob Moses, George Russell and Miroslav Vitous. There are five undergraduate and three graduate level ensembles. In addition, there are two freshman ensembles which are coached by graduate teaching assistants.

### Composers' Ensemble

This ensemble has been formed so that Jazz Composition majors may read through their works on a regular basis.

### Guitar Ensemble

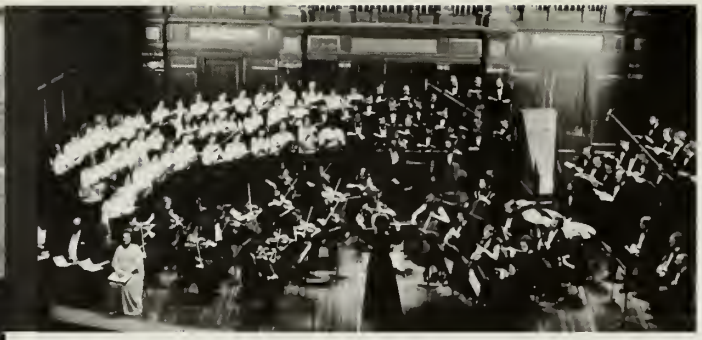
The guitar ensemble is designed to give the jazz guitarist experience in reading, improvisation and guitar technique. This ensemble is coached by a graduate teaching assistant.

### Medium Rare Big Band

The Medium Rare Big Band has been named "Outstanding Big Band" at the Notre Dame Jazz Festival four times and also at the Quinnipiac Jazz Festival, was Band-in-Residence at the 1980 Wolf Trap International Jazz Festival, has performed for the National Association of Jazz Educators, the Music Educators National Conference, and the College Band Directors National Association, and has appeared with the National Symphony, John Lewis, Dizzy Gillespie, Slide Hampton, Sonny Stitt, Louie Bellson and Gil Evans. The Medium Rare Big Band performs two concerts a year in one of the Conservatory's major performance halls.

### CILO (Composers' Improvisational Lab Orchestra

Directed by Jimmy Giuffre, CILO performs two concerts a year featuring works of an experimental nature by students and faculty.



### The Opera Theater of the Boston and New England Conservatories

Beginning in the school year 1980–81 New England Conservatory and Boston Conservatory combined their resources into a single opera program under the direction of John Moriarty. Admission to the program is by audition. Selected students from both schools participate in regularly scheduled weekly classes in opera staging, diction, movement, improvisation, mime, stage make-up, aria coaching and audition techniques, and musical coaching in scenes and roles. Two full productions are presented each year by the Opera Theater. A series of opera scenes programs is presented by the Opera Studio and the Opera Theater.

### Vocal Performance Workshop

Under the direction of Cecilia Schieve, the Vocal Performance Workshop offers training in opera, lieder, song, and dance. Emphasis is placed on dramatic interpretation and audition techniques. Singers are staged in opera scenes, participate in weekly dance classes, and are offered master classes in stagecraft. The group performs opera scenes several times annually. Membership in the Vocal Performance Workshop and the Opera Theater simultaneously is not possible.

### Orchestras

**Symphony Orchestra**
The Symphony Orchestra, conducted by Piero Bellugi, Director of Orchestra Activities, was founded in 1902 by George Chadwick and has been an integral part of Boston's musical life ever since, giving from six to eight concerts a year in Jordan Hall. The main function of the Orchestra is to provide training for talented instrumentalists in the standard symphonic repertoire, as well as in the less frequently explored literature. The Orchestra performs annually in productions of the Opera Theater and in various special events scheduled throughout the year. In spring of 1982 the Orchestra participated in the prestigious Evian Music Festival in Evian, France, and a six-city concert tour of France and Switzerland. Guest soloists with the Orchestra were Mstislav Rostropovich, Martha Agerich and Christian Zimmerman. In December 1983 the Orchestra was invited by the Beethoven Society to present a concert in Alice Tully Hall in New York City, and has been reinvited for the 1986–87 school year. A major aspect of the Symphony Orchestra program involves the appearance, for both reading rehearsals and concert presentation, of distinguished guest conductors from around the world. During the past several seasons the Orchestra has worked with such prestigious guest conductors as Sergiu Commissiona, Dennis Russell Davies, Sir Colin Davis, Arthur Fiedler, Lukas Foss, James Levine, Otto-Werner Mueller, Seiji Ozawa and Michael Tilson Thomas.

**Repertory Orchestra**
The Repertory Orchestra of one-hundred-fifteen members is conducted by Piero Bellugi and presents five to six concerts annually in Jordan Hall. In addition, the Orchestra participates in an opera production each year and performs in Conservatory festivals, most recently in conjunction with the Symphony Orchestra. Emphasis is placed on standard orchestral repertoire with special concentration on basic orchestral training, both technical and stylistic.

**Percussion Ensemble**
The Percussion Ensemble was founded in 1975 by its conductor, Frank Epstein. The Ensemble performs most of the standard repertoire and has given the world premieres of Irwin Bazelon's *Concatenations for Percussion and Viola* and Allen Bring's *Concerto da Camera No. 2 for Violin and Percussion.* The Ensemble performs regularly and gives at least two full concerts each year. Opportunity for solo percussion performance is featured, as well as marimba mallet ensemble works.

## Third Stream Ensembles

**Repertoire and Improvisation Ensemble**
This Ensemble, directed by Hankus Netsky, creates its own interpretations of music from a variety of repertoires, including jazz and Judaeo-European music.

**Third Stream Repertoire Ensemble**
Directed by Ran Blake, this Ensemble is unique in its emphasis on solo performance and its relationship to the ensemble. The second semester of each year is devoted to the music of a particular artist or genre.

## Wind Ensembles

**Wind Ensemble**
The Wind Ensemble, conducted by Frank L. Battisti, director of Wind Ensemble Activities, offers students an opportunity to play the significant literature for wind, brass and percussion instruments composed from the Renaissance period to the twentieth century. Each year a number of faculty members and outstanding students appear as soloist in the Wind Ensemble concert programs. In addition to five concerts a year in Jordan Hall, performances are also given at the Gardner Museum and at various schools in the Greater Boston area. The Ensemble has performed at numerous national music conferences including the 1974 national MENC Conference, Anaheim, California. Through these performances as well as recordings, the Wind Ensemble has established a reputation as being one of the premier wind ensembles in the United States.

**Repertory Wind Ensemble**
The Repertory Wind Ensemble was founded in 1972 and is also conducted by Frank L. Battisti. Its aim is to provide greater exposure to significant wind literature. Selected players are also drawn together into various larger and smaller combinations to facilitate the performance of a wide variety of compositions. The Repertory Wind Ensemble performs four formal concerts in Jordan Hall each year.

## Additional Performance Opportunities

**Scholarship Ensembles**
Several small ensembles are selected each year, by audition, to provide public service performances throughout Boston and surrounding communities. These performances are coordinated through the Office of Public Affairs, and selected students receive financial assistance in exchange for their efforts. NEC Scholarship Ensembles have been invited to perform for presidents, presidential candidates, governors, mayors and international dignitaries. They have played at the BSO, the Museum of Fine Arts, the Institute of Contemporary Art and at hospitals, schools and homes for the elderly.

## Gig Office

The Gig Office provides NEC students a referral service for performance jobs in the Boston area. In the past years the office has generated close to a quarter of a million dollars annually for the students. Qualified students can earn money through the Gig Office to help offset their expenses. College Work Study eligibility is not a criterion. The Office also helps provide students with the professional experience and skills they need to make themselves marketable in the future.

# Financial Assistance

## New England Conservatory Financial Aid Policy

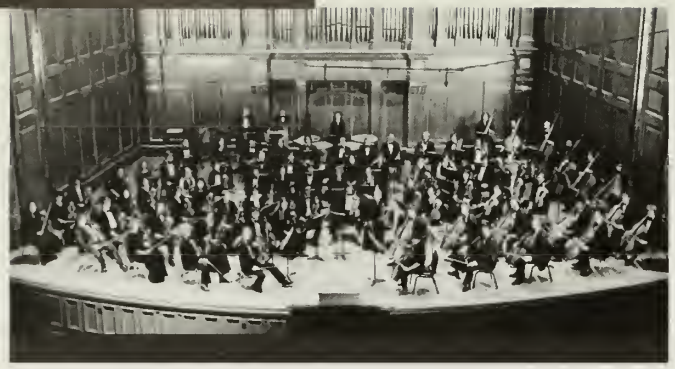
**General Eligibility Criteria**
Any student who is applying to New England Conservatory who is in need of financial assistance to meet the Conservatory's educational expenses is encouraged to apply for financial aid. To qualify, a student must exhibit competitive musical and academic promise and must, with some exceptions, have a demonstrated financial need as determined by the College Scholarship Service Financial Aid Form. The financial aid program at New England Conservatory consists of scholarships (institutional), grants (federal and state), loans, and part-time employment. All recipients must enroll at least half-time in a formal degree program.

To be considered for any federal or state funds, a student must be a citizen or permanent resident of the United States. A recent Supreme Court action requires a Statement of Registration Compliance from each citizen receiving federal financial aid funds (Title IV). Permanent residents must provide a copy of the Alien Resident Card to establish eligibility.

International students are not eligible for federal funds, including loans and part-time employment. A number of scholarships are available to International students; these scholarships generally cover a portion of a student's tuition costs.

New England Conservatory will make every effort to meet the needs of students who wish to matriculate. However, since available funds are limited, we will not always be able to satisfy every student's demonstrated financial need. In such instances, we encourage students or their parents to write or telephone the Financial Aid Office that we may explore further possibilities together. Whether or not aid is offered a student's initial year at NEC, all students are invited to apply for financial assistance yearly.

Facilities Resources Services



Student's attending New England Conservatory can take advantage of both the extraordinary resources of the Conservatory and those of the city of Boston. Symphony Hall, the Museum of Fine Arts and the Boston Public Library are all within walking distance of the Conservatory and its Residence Hall, and public transportation makes the rest of the city easily accessible. Conservatory students have many opportunities to hear performances by faculty members and to perform in the three hundred concerts given each year at the school. The numerous colleges and universities in the Boston area offer a wide variety of cultural events. Metropolitan Boston also has theater groups, orchestras, choruses and chamber ensembles in which students can take part. All of this is found in a city that has a great historical heritage and a population of diverse ethnic groups and cultures, making Boston an exciting place in which to study and explore. The following pages contain descriptions of the facilities, services and resources New England Conservatory has to offer.



## Facilities—Resources

### Main Building

The Main Building houses three concert halls, smaller performance rooms, classrooms, administrative and faculty offices, libraries, practice rooms and support facilities. In the past several years, this historic building has undergone significant renovations. A large commercial building across Huntington Avenue from the Main Building was recently purchased by the Conservatory. It now houses administrative offices, making more practice rooms available in the Main Building.

### Concert Halls

*Jordan Hall* forms the architectural nucleus of the Main Building. The gift of Eben D. Jordan, this hall is one of the most acoustically perfect concert halls in the nation. Its seating capacity of one thousand nineteen makes it ideal for large ensemble performances and faculty recitals.

*Brown Hall* has a seating capacity of four hundred and is the site of chamber music concerts and student recitals.

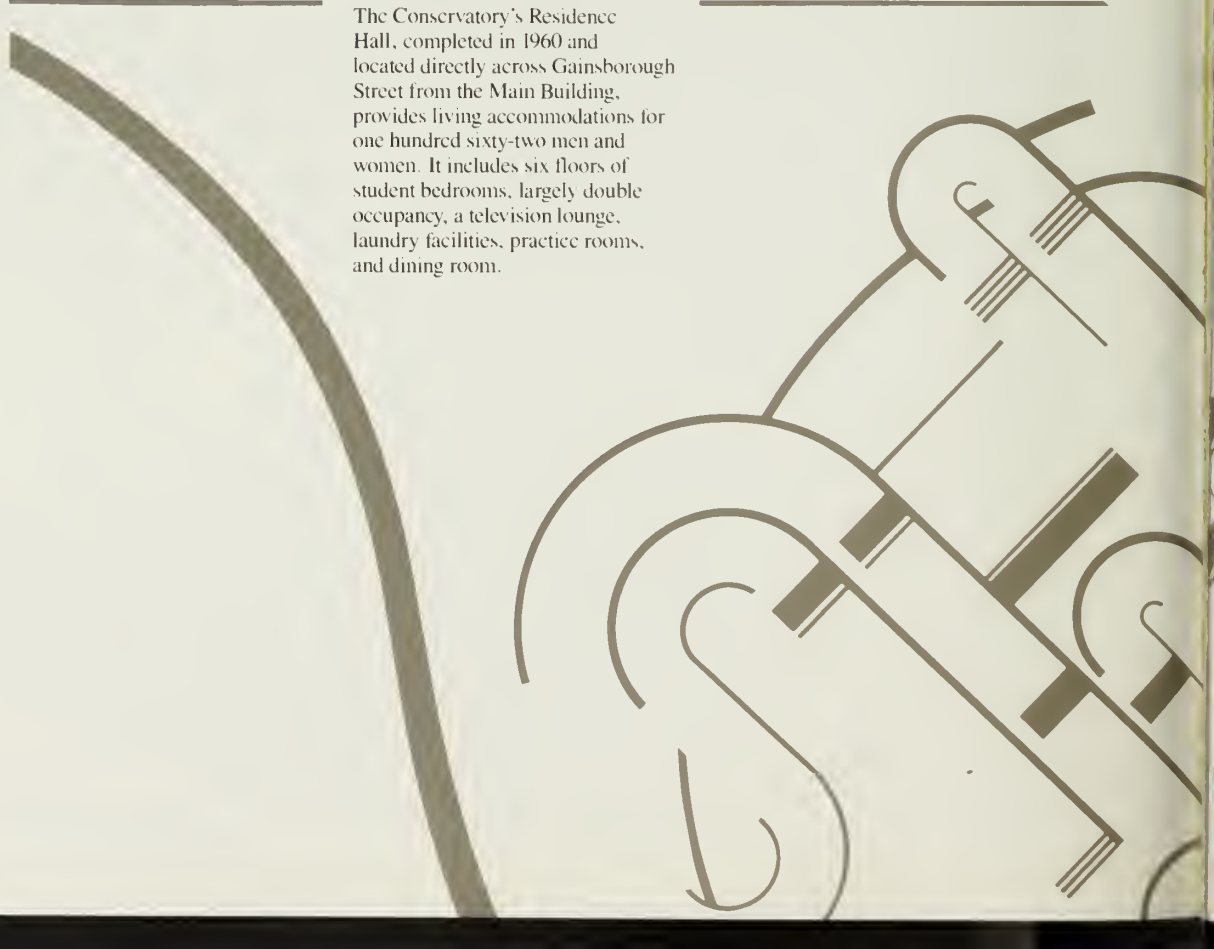
*Williams Recital Hall* has seating for three hundred, providing an intimate concert facility for student recitals and smaller chamber ensembles.

### Residence Hall

The Conservatory's Residence Hall, completed in 1960 and located directly across Gainsborough Street from the Main Building, provides living accommodations for one hundred sixty-two men and women. It includes six floors of student bedrooms, largely double occupancy, a television lounge, laundry facilities, practice rooms, and dining room.

The Residence Hall is supervised by the Director of Residence and six Resident Assistants. A Resident Assistant lives on each of the floors and serves as a liaison between the administration and the students, as well as providing counsel on residence life and activities.

All freshmen not living at home or with relatives in the Boston area are required to live in the Residence Hall, if space is available. Exceptions to this policy, based on considerations of age and other extenuating circumstances, are reviewed by written request to the Dean.



## Libraries

*Harriet M. Spaulding Library*
The Spaulding Library, a wing of the Residence Hall building, contains the circulating and reference collections of music, books, journals, microforms, and manuscripts. Included in the library's holdings of 55,000 items are scores, chamber music for ensembles of up to 11 players, and subscriptions to over 150 journals about music and the music trade. Among the rare materials are the John A. Preston Collection of letters of musicians, the Elsie Hall Collection of manuscripts of works for saxophone, and an extensive collection of manuscripts and first editions of works by composers known as the "Boston School," including Chadwick, Foote, Paine, and Converse.

*Idabelle Firestone Audio Library*
The Firestone Library, opened in November 1973, is in the Main Building. Firestone contains 17,000 sound and video recordings on disc and tape, and has playback stations for both individuals and groups.

*Fenway Library Consortium*
NEC is a member of the Fenway Library Consortium, a group of general and specialized libraries that share reciproeal borrowing privileges by means of "Walk-in Inter-library Loan" (WILL). Conservatory students and faculty members may use Fenway Consortium libraries, which are at Emerson College, Emmanuel College, Hebrew College, Massachusetts College of Art, Massachusetts College of Pharmacy and Allied Health Sciences, Museum of Fine Arts (no borrowing), Simmons College, Suffolk University, University of Massachusetts/Boston—Harbor Campus (no borrowing), Wentworth Institute of Teehnology, and Wheelock College. Descriptions of FLC libraries, their hours, and maps showing their locations are kept at the circulation desk.

The Consortium's union list of serials is shelved near the Spaulding card eatalog, and additional reference assistance is available from Spaulding librarians. A valid NEC ID eard is necessary to enter and to charge materials out of other FLC libraries, and their respective circulation rules must be observed.

*Boston Area Music Libraries*
NEC shares a cooperative agreement with other music collections in the Boston area that provides for limited guest use by Conservatory students and by faculty members in all NEC divisions. The participating libraries are Berklee College of Music, Boston College, Boston Conservatory, Boston Public Library Music Researeh Division, Boston University, Brandeis University, Harvard Musical Association, Harvard University Loeb Musie Library and Morse Music Collection in the Hilles Library, Longy School of Music, Massachusetts Institute of Technology, Northeastern University, Tufts University, University of Massaehusetts/Boston—Harbor Campus, and Wellesley College. Near the Spaulding eard eatalog are union lists of eomposer's collected works, other musie in series, monographs in series, and journals, indieating which BAML libraries presently subscribe. While the regulations for guest use vary among these musie eollections, a letter of introduction from the NEC Director of Libraries, whose office is in Spaulding Library, is generally required.

**Instrument Collections**
The Conservatory maintains a collection of over two hundred orchestral instruments, many of which are loaned or rented to students. Among the more exceptional instruments in the collection are a Guarnerius cello and a Villaume violin.

There are 170 pianos throughout the Conservatory, including 64 Steinway grand pianos. The collection also includes pianos by Sohmer, Mason & Hamlin, Krakauer, Chickering, Jewett, Yamaha, Wm. Knabe, Stark, Everett, Shubert, Wurlitzer and Steinert.

The Conservatory harpsichord collection includes several single-manual and three double-manual instruments. Other early keyboard instruments include a regal and a portative organ, built by the Noack Organ Company. A Hans Ruckers virginal, dating from 1620, is temporarily on loan to the Museum of Fine Arts, Boston. A clavichord built by Arnold Dolmetsch in the early twentieth century is another historical instrument in the collection. The Department of Early Music Performance maintains several reproductions of various early

wind instruments for the use of its students and members of the Collegium Musicum. Viola da gamba students may use instruments from the chest of Dolmetsch viols belonging to the Conservatory.

The Harrison Keller Room in the Main building houses a portion of the Conservatory's ancient instrument collection. Eben Tourjée, the founder of the Conservatory, sought from the beginning to follow the example of the European conservatories by building up an extensive musical instrument collection. The Tourjée and Sargent collections contain a large number of wind, string and percussion instruments from India and the Far East. Outstanding historical instruments from the West include a Crenhore cello—one of the first American-made string instruments, an early eighteenth century "pochette," and an ornate "buccin," or trombone, which is decorated with a dragon's head.

Facilities for organ study and practice consist of several instruments of various sizes and differing tonal design and actions. Included are the following:

*The Aeolian-Skinner Practice Organ (1950)*
This two-manual unit instrument with exposed pipes and electric action was a demonstration model at the 1950 National convention of the American Guild of Organists, Boston.

*The Metzler Organ (1957)*
Built by the Metzler firm of Zurich, this is a two-manual organ of eleven stops (fifteen ranks) with mechanical action. It was the first Metzler organ in the United States.

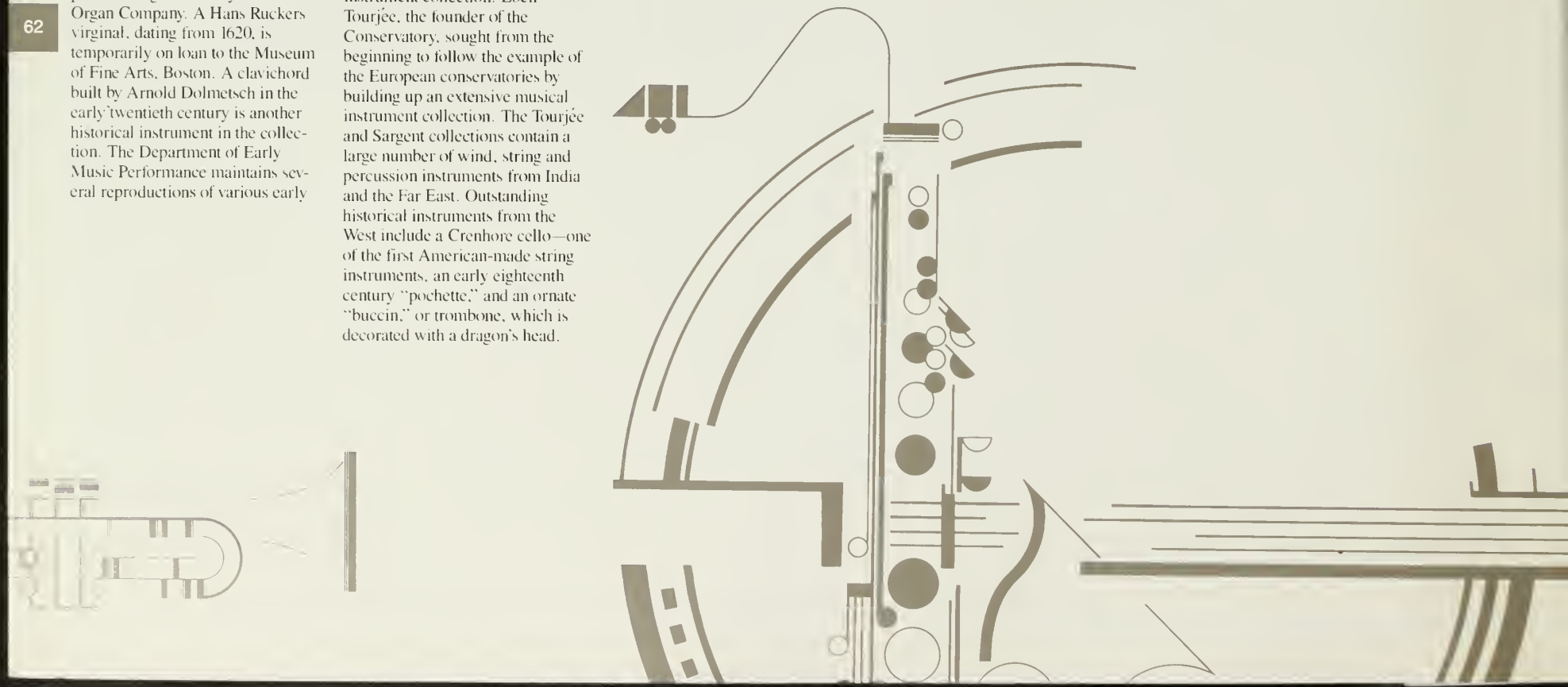
*The Noack Organ (1965)*
Built by the Noack Organ Company, Georgetown, Massachusetts, this is a two-manual organ of nine stops (ten ranks) with mechanical action.

*The Hammarberg Organ (1965)*
Designed and built by Olf Hammarberg of Gothenburg, Sweden, this two-manual organ with twelve stops (fifteen ranks) has an attached key desk with mechanical action and is tuned in the temperament of modified Kirnberger III. It was the first Hammarberg organ imported to the United States.

*The Fisk Chamber Organ (1974)*
Build by Charles Fisk and designed for use as an all-purpose chamber instrument with continuo playing as a specialty, this is a single-manual instrument with seven stops and mechanical action.

**Electronic Music Studio**
The Electronic Music Studio, under the direction of Robert Ceely, consists of a Buchla "Music Easel," and EML-101 Keyboard Synthesizer, and EML-200 Studio Synthesizer, and EML-400 64x3 Sequencer, a MOOG Model 12 Synthesizer with expanded modular capacity, and ARP 2600 Synthesizer, three Revox tape recorders, a TEAC and a CROWN four-channel tape recorder, two studio mixers, and assorted playback equipment.





## Services

**Audio Visual Services**
Adjoining the Idabelle Firestone Library is a professional, multi-track recording studio equipped with a Steinway "C" piano and tape duplication facility. The listening equipment used in Conservatory classrooms is serviced by this department and includes equipment by AR, KLH, Advent, Pioneer and Sony. The services of the Department include recording of all Conservatory performances and recording of sessions for the New England Conservatory Record Series. The department is also available to record student graduation recitals and audition tapes.

**Career Counseling and Placement Services**
Career counseling is available to help students find appropriate professional employment. Students are encouraged to develop skills in resume writing, interviewing and auditioning. The "Career Skills" course is required of all undergraduate students.

A Placement Bulletin describing positions in performing, teaching, and arts management is published monthly, and is available to the professional community at a nominal charge. In addition, information on a wide variety of professional positions throughout the U.S. and abroad is available to Conservatory students and alumni/ae. These services have been successful in the placement of musicians in all fields of music.

This office also provides information about competitions, auditions, summer festivals, study abroad, and graduate assistantships and fellowships.

**Off-Campus Housing**
The Conservatory does not maintain a housing office. Any information about available housing received at the Conservatory is posted on bulletin boards.

Off-campus students may join the Residence Hall meal plan through arrangements with the Business Office.

**Health Services**
A health service package is offered to students by the Conservatory and is comprised of two parts: a primary ambulatory health care program and Accident/Sickness Insurance. All students living in the Conservatory's Residence Hall are required to participate in both parts of the health package. If comparable coverage in a present insurance policy is demonstrated, the resident will receive a refund for the insurance portion of the package.

A staff psychologist is available to all students for short-term consultation.

**Alumni/ae Association**
The Alumni Association of New England Conservatory is comprised of former students and graduates of the Conservatory. This group serves as a vital extention of the Conservatory into the musical community. The Conservatory's prestigious position as a fine training school for musicians is maintained by the successes of its alumni/ae. These artists influence all facets of the musical community through their positions in major symphony orchestras, opera companies, academia and related institutions.

The formal activities of the Association include the awarding of annual scholarships, the administering of the Tourjée Emergency Student Loan Fund, and Alumni Reunion Weekend, a program which includes seminars, social activities, concerts, and the Association's Annual Meeting.

**Friends**
Founded in the 1940s, the Friends of New England Conservatory are one of the vitally important links between the music-loving community and the varied musical activities of the Conservatory. The Friends, through their activities and benefits, enable the community to participate in and contribute to the school's pursuit of musical excellence.

## Additional Programs

In addition to undergraduate and graduate studies, New England Conservatory offers these additional programs to people of all ages, levels of musical ability and special interests. These programs enrich the environment of the Conservatory and expand the family of musicians and music lovers who make the Conservatory the center of their artistic development.



### Extension Division

*Preparatory School*
For pre-college students at all levels of accomplishment-beginning to highly advanced. Private lessons, large ensembles including the Youth Chamber Orchestra and the Mass. Youth Wind Ensemble, chamber music and jazz ensembles, classes, and a complete Certificate Program.

*Adult Education Program*
For all students age 18 and above. Private lessons, ensembles, classes and a two-year non-credit Certificate Program.

*Community Services*
Tuition Assistance Fund for Boston residents for study in the Preparatory School and Adult Education Program. Outreach educational and performance programs in Boston in conjunction with Boston Public Schools and community organizations.

For more information and a descriptive catalog, please contact the Extension Division Office, (617) 262-1133.

### Summer School

In the summer New England Conservatory opens its doors to the musical community at large and makes available its outstanding faculty in college courses, master classes, workshops and studio instruction. Both NEC and non-NEC students, as well as music educators and other professional and amateur musicians may enroll in Summer School courses.

A two-week chamber music performance program is open to accomplished performers of any age from the advanced high school student to the young professional and serious adult amateur. For more information about this program and other courses, please contact the Summer School Office.

### Piano Technology

The Department of Piano Technology offers a one year program of study leading to a Certificate in Basic Piano Technology. Students receive a strong foundation in tuning, complete regulation and repair, rebuilding and refinishing of grand and upright pianos. For more information, contact the Department of Piano Technology.

★ New England Conservatory
1. Gardner Museum
2. Museum of Fine Arts
3. Northeastern University
4. Huntington Theatre
5. Symphony Hall
6. Prudential Center
7. Institute of Contemporary Arts
8. Boston Public Library

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